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Vol 1

NEW DANCE DEVELOPMENT AT DARTINGTON  
COLLEGE OF ARTS UK 1971-1987

A thesis submitted to Middlesex University  
in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy

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Abstract

An explorative examination of the phenomenon of New Dance is undertaken through a case study of events at Dartington College of Arts over the period 1971-1987. This socio-historical study, informed by the first-hand accounts of a group of practitioners (artists/teachers), highlights the New Dance development in an educational context. Moving from the broad to the specific, the chapters present contextualised evidence from multiple sources in chronological order. Each chapter substantiates the claim that Dartington was an original and important source of New Dance development in the UK throughout the period of its development (1970s-1980s). Firstly, a broadly sketched contextual frame links the New Dance development to features from other realms and the movement of the New in dance to its own tradition. Then the historical background to Dartington illuminates how the College became a key educational forerunner in the complex of UK dance culture during the 1970s. Documentary and oral sources serve to illustrate the unique position of Dartington and its dance programme at the time. Phase One of the New Dance development (1971-1978) sees new approaches to dance, movement and the body incorporated in the structure and curriculum of the 'Theatre Language' BA (Hons) course and accredited as a main subject of study by the CNAA in 1977. With the UK dance domain and cultural conventions as context, different features and aspects of the New Dance development are revealed. The New Dance era is established as a turbulent period of change, challenge and innovation. These contexts implicitly demonstrate Dartington's special place and pioneering role as an institute of higher education in the overall development and formation of the New Dance movement and community. Dartington's function in the articulation, expansion and dissemination of practice and ideas becomes even more pronounced during Phase Two of the continued New Dance development (1978-1987). This is exemplified by a decade of annual dance festivals hosted by the College and attended by hundreds of dancers from the UK and abroad. A gradual transition out of this optimum time can be detected both at the festivals and the Theatre Department from 1985 onwards. By the late 1980s a notably changed cultural climate signals the end of an era and allows the assessment of this creative period of development in dance, both in and outside of Dartington. The detailed insight provided by the case study helps to unravel the multi-layered nature of the New Dance phenomenon. This includes the identification of a dynamic network of relationships, people, organisations and events as elements in a movement of change, which contributed to the broadening base of dance. As exemplified by the case study, the structural developments in arts education played a major part in this expansion and this is where Dartington College of Arts made its key contribution.

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## PART I

## CHAPTER 1: INTRODUCTION

### 1.1. Introduction to the Case Study of New Dance Development at Dartington College of Arts

In this thesis I look at the dance educational developments at Dartington College of Arts during 1971-1987, which can be seen to entail the establishment of New Dance practice and principles in an educational context. I argue that this, for a time, placed Dartington College, as a tertiary educational institution, in a unique and pioneering position in the national dance cultural landscape. Step by step, the case study reveals the important role played by Dartington in the articulation, transmission and spread of new or unconventional approaches to dance, movement and the (performing) body during the 1970s-1980s, the UK New Dance era. Moving through the different phases in this development, certain shifts and changes are identified, both in and outside of the College, which shed further light on why Dartington's innovative role comes to an end by around 1987. This is the last year of a decade of annual international dance festivals hosted by the College and also the time when most of the people central to the innovations have left. This descriptive account not only clarifies the ideas and ethos underpinning this outstanding period of experiment and exploration, but also provides an insight into how these lost their immediacy and impact, contributing to the demise of Dartington's special place in the national picture.

Practice, ideas and activities promoted at Dartington during this period (embedded in the radical 'revolutionary' educational and cultural philosophies of the 1960s-1970s), hold important historical

significance. In retrospect, they contributed to distinct features in current performance forms, as well as to modes, methods and techniques of relevance to the teaching and training of dance and dancers today.

Currently, enough time has passed for one to consider the 1970s and 1980s as a valid measure of time to be analysed for features of a certain development in dance, the phenomenon of New Dance. A spate of subject-related publications confirms this supposition, see, for example, Brinson (1991), Jordan (1992), Mackrell (1991; 1992) and also Novack (1990) in the USA. In these recent publications aspects of New Dance begin to be collated and contextualised. All confirm the contribution of Dartington College of Arts and the practitioners based there, but none analyses and interprets this particular strand of New Dance development in full (1). In this way, Dartington College of Arts, as one of the original sources of the New Dance development in the UK during the 1970s-1980s, remains largely ignored and undiscovered. In particular, the important pioneering role of Dartington College in the context of the educational developments in dance during this time remains undisclosed. Moreover, the impact of Dartington on the spread and establishment of New Dance practice and ideas hardly gets explored beyond what Banes observed, when she noted:

Americans Mary Fulkerson and Steve Paxton have been teaching at Dartington, in England, since the early seventies, contributing to a New dance movement that has taken firm hold in England (1987a:xxxvi).

### 1.2. Further Rationale for the Case Study

As an educational institution, Dartington College of Arts can be seen to exemplify certain structural developments in the arts educational realm, in particular, the establishment of dance as a qualified subject of study in the national system of higher education. A first requirement to gain accreditation from the Council of National Academic Awards (CNAA), was the formulation of a proposed programme of study. This involved the theorising and conceptualising of what had been primarily a practice-based tradition of teaching and learning. One of the challenging procedures which engaged many dance practitioners/educationalists during the 1970s in the UK was the articulation of practice on paper, in order to disseminate their views to others, who were not necessarily professional or experienced dancers. Dartington College of Arts was one of the first (non-university) tertiary educational institutions in the UK, which had dance validated as a major study by the CNAA (see Calouste Gulbenkian Foundation, 1980:71).

However, a more distinctive feature for an institute of higher education at the time was the employment of New Dance exponents as teachers, effectively supporting and stimulating experiment and exploration in dance training and education. The encouragement of the formulation of their practice in writing resulted in 'Moving for Performance', the dance component of the four year combined arts degree curriculum developed at Dartington's Theatre Department during the early to mid-1970s. In an immediate sense, this highlights the role of Dartington, if only for making experimental (albeit professional) artists articulate and disseminate their practice in this formal educational mode. The

innovative dance programme received degree status as a main subject of study in 1977, thereby raising the profile of the New Dance activity pioneered at the College.

The fact that the CNAA validation procedures of the BA (Hons) 'Theatre Language' course coincided with the initial development of New Dance at Dartington can be seen to have considerable implications. Firstly, the records preserved and kept in CNAA archives constitute a written translation of the practice introduced, developed and formulated during the early to mid-1970s. Secondly, since the validation procedures of dance as a main study component had to be repeated before the course programme was accepted, two sets of proposals are available for comparison. As a rich source of data, these records provide the evidential foundation to begin to argue the original and truly developmental nature of the New Dance practice and ideas promoted at Dartington. One element drawn from the approved proposal to support this line of argument is, for example, the explicitly stated principal concern of 'the analysis in practice of movement' and not the establishment of one 'single technique of dance' (CNAA, 1977:4). The dynamic principles formulated in the 1970s curriculum can be seen to sow the seeds for further, continued development and expansion during the 1980s.

The developmental nature of the New Dance at Dartington, including different phases manifest in terms of form or style, is also evident from remarks made by dance critics. For example, Constanti writes (in relation to the work of Swedish group Wind Witches) about 'a style of

pure movement similar to that which developed mainly amongst the new dance practitioners at Dartington during the late 1970s' (1988:9). Exploiting 'the body's freedom simply to move, rather than its technical or mechanical possibilities', and movement 'shaped by natural impulses', she identifies as features of this style (ibid). According to Constanti 'new dance of this type' had a brief 'shelf life' in Britain (ibid). Whereas, in the dance vocabularies articulated at Dartington during the early to mid-1980s, features discerned as 'lyricism' and 'multi-disciplinary' by Macaulay (1983:16) and Constanti (1985:15) respectively, can be seen to reflect different forms emanating from Dartington around this later phase of development.

The inquiry into the New Dance development (in practice and over time) at Dartington College of Arts becomes more specific if one focuses the study on one group of practitioners. As a professional group, all these practitioners are creative artists, choreographers, active producers of work, performing dancers, as well as teachers of dance. For a time, they form part of a 'sub-group' in the world of dance, a New Dance community of artists, innovators, experimentalists and activists (2). As such, they are instrumental in the formation of a dynamic movement of change in the world of dance, a New Dance movement on an international scale. From 1971 onwards, most of this group were employed as teachers at Dartington, on a full-time or part-time (visiting) basis, in some cases, such as Mary Fulkerson and Steve Paxton, over a period of fifteen years. They can therefore be viewed as a sub-section within the New Dance community, representative of one particular 'branch' or strand in the development of New Dance, a strand which was actively resourced by an



educational institution at the time, Dartington College of Arts (Jordan, 1992:3).

All these identified features suggest the importance of Dartington College of Arts, the significance of the New Dance practitioners at work there and the period between 1971 and 1987 as an optimum time to investigate. In particular, the correlation of the national educational developments and the New Dance phenomenon in the UK, outstandingly exemplified by events at Dartington, warrants the use of a case study following the lead of Yin, who suggests:

a case study is an empirical inquiry that: investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (1989:23).

However, before setting out the methodology applied and type of sources employed for this case study, the term New Dance needs to be clarified, both in its historical context and as to its meaning and use throughout the thesis.

### 1.3. The Term New Dance and its Usage

The national library search (preliminary to the formal research proposal and preceding the recent publications mentioned earlier in the introduction), confirmed New Dance in the UK to be an under-represented territory of recorded dance history. Nevertheless, from the sparse records available, the following features of New Dance can be identified, including the steady accumulation of meanings attributed to the term over time.

Underpinned by radically changing attitudes and approaches to dance, movement and the body, this development in practice emerges in manifest form as New Dance during the 1970s in the UK. Initially, the 'new' can be seen to indicate a departure from the 'old', as in existing conventions and definitions, in the process challenging the prevailing precepts and concepts of dance and dancers. In her book Dance Now, one of the few published records describing the innovations in the UK at the time, Murray observes:

"New" dancers may be garbed in street clothes, boiler suits or layered variations of rehearsal gear. They may hang from a ceiling and walk on the wall, explore space from a perch on a trapeze, thunder over a basketball court or dodge through rooms in an art gallery. Their movements may be indistinguishable from everyday activities, they may talk throughout an event or encourage the audience to make suggestions on how a dance should proceed. Film, video screens, props of amazing variety, sculptures and live musicians are all incorporated into choreography, and members of the public may end up participating in a group number. In short, our perceptions about what dance should be have changed so radically over the past fifteen years that the experts are still groping for definitions (1979a:147).

However, in spite of Murray's statement about definitions, during the 1980s the term New Dance can be seen to arrive as a loosely defined genre in the vocabulary of many a dancer, student of dance, dance scholar or critic in the UK; as is illustrated by a number of articles from this period. In published and unpublished work, reference is made to 'new dance' as an existing definition, a tradition, a dance form, or genre with a number of developed styles (see Briginshaw, 1983:28; Briginshaw & Huxley, 1988:161; Graham, 1986:109; Ugolo, 1989:3). This not only confirms the proposition by Sheets-Johnstone that often 'definitions of dance suffer from a false sense of evidential security', but also suggests that the component parts contributing to the

development and definitions of New Dance had not been publicly collated or analysed up to that time (1984:132).

Undoubtedly related to the use and establishment of the term was New Dance magazine. The launch in 1977 of the magazine, which for a time functioned as a voice for the emerging New Dance community, can be seen as a somewhat self-conscious beginning of the establishment of an identity. At the time, a sub-group of dancers and other artists, a kind of counter-culture with alternative values and ideas, forms the radical core of a youthful movement for change in the world of dance. In a retrospective article, still echoing some of the ideology and energy of the time, New Dance pioneer Fergus Early writes:

that New Dance was first a name for a magazine is no accident: new dance claims a voice for dancers, asserts their rights as vital, powerful artists and human beings, fully in charge of their own destinies (1987:10).

New Dance, which ceased publication due to financial difficulties in 1988, also provided the opportunity for a large amount of reviewing of each other's work by dance practitioners. In the light of the lack of other historical evidence (combined with the critical silence in the mainstream press and the dance world at large), the magazine remains a major source of documentation, an important record of the movement and development of New Dance and New Dancers between 1977 and 1988.

It is also apparent from available written articles that the New Dance development did not emanate from a single source, one person or place. Recent publications in particular confirm that this dance historical phenomenon originated and extended from various sources - people,

events, institutions and organisations, such as the London School of Contemporary Dance (LSCD, or The Place), the early 1970s group Strider, X6 Dance Collective, New Dance magazine, Dance Umbrella, the Laban Centre as well as Dartington College of Arts, where a decade of international dance festivals (1978-1987) was held.

Moreover, the multi-layered nature of the New Dance phenomenon is further typified by its overlap with numerous sectors in the arts-cultural realm. Sectors or areas in which important structural changes occurred, coinciding with the period of the New Dance development, include education and arts funding policy. As such, the historic configuration of overlapping and interrelated elements (all contributing to the phenomenon) can be noted as yet another factor adding to the multiplicity of meanings attributed to the term New Dance. In order to avoid confusion and for the purpose of this study, the term New Dance and a cluster of linked, or related concepts are defined as follows.

### 1.3.1. Working Definitions of New Dance and Related Concepts

#### 1) New Dance development

(Meaning A) - Development in practice; especially in the context of Dartington College of Arts, an educational institution. This comprises the innovative and evolving approaches to dance teaching, technical training, choreography and performance as traced and described in this study.

(Meaning B) - Development in a historical sense to indicate the described changes and innovations as a development over time with identifiable stages, or phases in chronological order. Something which is also reflected in the distinction between a first- and second New Dance generation, both in and outside of Dartington (see Jordan, 1992:3 and phases identified in Mackrell, 1992:37, 46).

## 2) New Dance movement

- Movement as in dissemination of practice and ideas, particularly indicative of a certain dynamic involved in the spread and transmission of New Dance. As a movement in the arts-cultural realm (including education), this entailed the formation of a collective force consisting of numerous elements; a growing number of people, events, organisations and institutions to forge and propel the 'new', as a wave across different sectors and boundaries (3).

## 3) New Dance practitioners

- The people, who for a time, as artists, creators of new forms, performers, choreographers and teachers pioneered at the perceptual and conceptual borders of dance. Even though they may not have identified themselves as New Dancers at the time, as experimentalists, explorers and innovators these radical proponents and exponents can be seen at work at the crest of a new wave, forming an active part in the overall expansion of dance, which occurred during the period of the New Dance development.

All these clusters or working definitions can be seen as elements of the New Dance phenomenon under investigation. The nature of a case study, as Yin claims is 'explanatory', as well as 'descriptive' and 'explorative' (1989:15-16). This suggests that by adopting the format of a case study, a number of these and other New Dance related elements become further clarified in the course of the study, thereby contributing to a closer understanding of the phenomenon. The conceptual aspect of the inquiry is revisited at the end of thesis, this time further illuminated by an exploration of the findings of the case study.

#### 1.4. Methodology

To give an account of the emergence of new forms of dance is generally categorised as historical research in dance (see, for example, Adshead & Layson, 1983:33). Intrinsically related to emerging forms is the development of new approaches and ways of training the body to facilitate their manifestation. The nature of such dance historical phenomena, as processes of connected actions or changes, is encapsulated by Sheets-Johnstone, who notes:

the very idea of a history of dance (or a history of anything else for that matter) presupposes beginnings and endings and/or passages (1984:142).

The notion of 'passages' highlights the significance of process in the development of new dance forms, a process of change over time, which entails a passage from experimental explorations to articulated form. This is illustrated in the detailed reconstruction of events in an educational setting, over a specific period of time. The particular insight provided by this descriptive and chronological account is

achieved by incorporating two perspectives in the methodology of this dance historical study.

Firstly, the phenomenological perspective, as applied to dance by Sheets-Johnstone (1966; 1984), forms an important starting point in the approach to research adopted here and in the subsequent method of investigation adopted for this case study. According to Sheets-Johnstone:

to do a phenomenological-hermeneutical study, one must be in touch with actual lived experiences of the phenomenon one is investigating and with the beliefs, attitudes, and values surrounding these experiences (1984:143).

In order to achieve a closer insight into why, how and what changed in practice and ideas during this period of development at Dartington, one group of dance practitioners and their 'first-hand' accounts are placed at the centre of the inquiry. This incorporates Sheets-Johnstone's suggestion that:

it is through an analysis of first-hand accounts of beliefs, attitudes, values and experiences that foundational changes in thinking and praxis are revealed (ibid).

A second important influence is the anthropological perspective and related 'ethnographic' research methods for the collection, treatment and analysis of data, as described in Edgerton & Langness (1974), Bernard (1988) and Fetterman (1989). These two perspectives combined can be seen to complement each other as a viable research methodology, as Fetterman suggests: 'ethnography typically takes a phenomenologically oriented research approach' (1989:30). For the retrieval of the first-hand accounts, semi-structured interviews with a selected group of New

Dance practitioners were conducted. As a respondent group, or informants, the choosen practitioners have in common that they all taught and/or studied and performed at Dartington College of Arts. All also created and produced new work outside Dartington during the time of the dance development, the 1970s-1980s. Their individual backgrounds and developments represent some of the range and dynamic (especially the Anglo-American exchange), which shaped the New Dance development in the UK.

Another factor contributing to this study is the fact that the researcher, as an ex-student of Dartington College of Arts (1979-1983), had personal experience of the place and people (their teaching, performing, choreographic practice and processes). This experiential, first-hand knowledge of the practice under investigation can be seen as positive, even a 'necessity', as Markx suggests at the end of her study Modern Dance in Development (1985:70). One obvious drawback of this personal connection is that a certain subjective bias may have, inevitably, become woven into the material of the thesis. However, another possibly more important advantage, related to the personal connection, shared background and familiarity of the researcher with the case study ingredients (place, event, people and practice), is that this can be seen to have further contributed to a particular inside, or 'emic' perspective. Derived from anthropology to describe 'the insider's or native's perspective of reality', this particular point of view is, as Fetterman notes, 'at the heart of most ethnographic research' (1989:30). According to Fetterman:

the insider's perception of reality is instrumental to understanding



and accurately describing situations and behaviours (ibid).

In the context of Dartington College of Arts, the first-hand accounts of the selected practitioners as teachers of dance, illustrate in detail how changing attitudes and approaches in individual practice lead to the articulation of certain principles. In part still evolving, these are introduced and incorporated in the teaching programme at Dartington and gradually establish themselves as repeatable methods and techniques. The latter can be seen as vital to the transmission and dissemination of the practice and ideas, which were received and identified as New Dance during this time.

Finally, besides providing close and accurate descriptions, an emic, or inside, perspective 'compels the recognition and acceptance of multiple realities' (Fetterman, 1989:31). The documentation of 'multiple perspectives of reality' is, Fetterman claims, 'crucial to an understanding of why people think and act in the different ways they do' (ibid). Data drawn from archival, written and further oral sources provide, (in ethnographic terms) the so-called 'etic perspective', to illustrate and reflect the 'external contexts' (such as social, economic, educational, artistic conditions, or climate) for the case study (Fetterman, 1989:32). The combined phenomenological-ethnographic perspective adopted in the methodology achieves a layered, differentiated and contextualised view of events at Dartington College of Arts. This further demonstrates how and why Dartington as a dance educational force played a key role in the movement, development and establishment of New Dance during the 1970s-1980s.

#### 1.4.1. Nature of Sources and their Employment

From a phenomenological perspective, the emergence of new forms of dance and their establishment are recorded in the lives and works of the people, the practitioners, or dance artists, who embody the 'actual lived experiences' of such developments (Sheets-Johnstone, 1984:141). For this reason, one group of people; the practitioners, their processes and products, form the primary focus for study. The selected dance artists are:

Steve Paxton, Mary Fulkerson, Pauline de Groot, Rosemary Butcher, Richard Alston, Mary Prestidge, Sue MacLennan, Miranda Tuftnell, Maedee Dupres, Julyen Hamilton, Laurie Booth, Yolande Snaith and Martin Coles.

This one group of practitioners, their background and field of experience inform and determine the historical era and geographical areas which the case study covers. Their dance practice, as well as the outlook, attitudes, values and belief systems underpinning their individual developments, are central to the investigation. Everything recorded and expressed directly by the respondents about the time and subject studied is considered and treated as a primary text.

For the purpose of this investigation, all other data is distinguished and treated as source material of secondary nature to provide contextual evidence to the practitioners' accounts. This includes oral data from another set of interviews with key people representing institutions and organisations of importance to the subject and period studied. The (secondary) respondent group comprises:

Peter Cox, ex-Principal of Dartington College of Arts; Jane Nicholas, ex-Head of Dance at the Arts Council of Great Britain (ACGB); Val Bourne, Director of Dance Umbrella Festival; David Henshaw, ex-Head of Dance at Middlesex Polytechnic, organiser of the Many Ways of Moving Conferences and member of the Dance Panel of the ACGB;

Fergus Early, founder member of X6 Collective, New Dance magazine and member of the ACGB Dance Panel.

Data derived from these more directive interviews (conducted after the primary set of oral data was collected in full), provides additional detailed information, including facts and figures. All the interviews were conducted in 1991. Reference to these interviews takes the form of the named respondent clearly indicated in the text as excerpts are quoted. The problematic aspects of the use of interviews; certain pitfalls and obstacles in the collection, collation and analysis of the oral data, as well as the possible limitations due to these procedures reflecting in this study, are discussed in the next section.

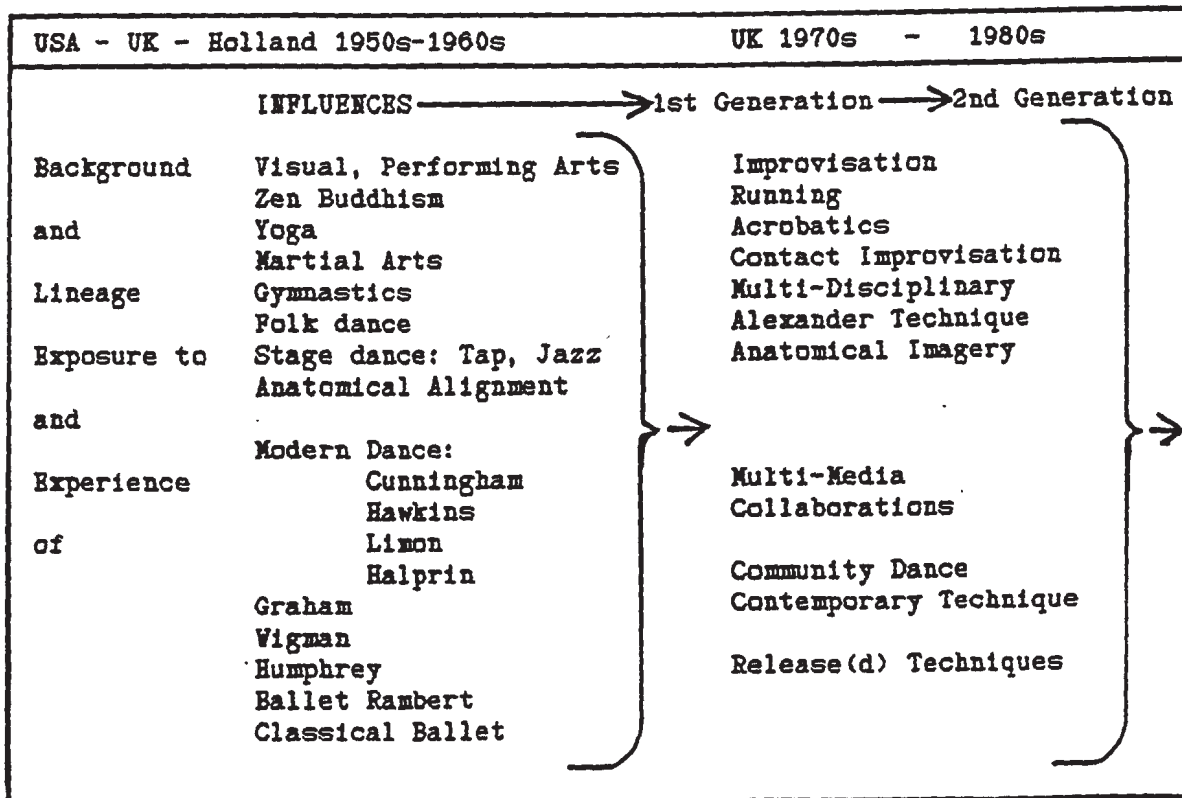
Other important contextual evidence drawn from written sources includes archival data from the Council of National Academic Awards (CNAA), Dartington College of Arts (archive and library), records kept at the National Resource Centre for Dance (NRCD) and the Netherlands Dance Institute. In addition, data from published sources include articles from dance magazines in the UK, USA, Holland and Australia, collected from libraries from the universities of Surrey, Leeds, Middlesex, the Laban Centre and the Arts Council of Great Britain (ACGB) (4).

The distinction between these sources can still be perceived in the format of the thesis. The practitioners, as the main informants, describe shared features and signal certain underlying principles in the emergent and evolving practice and ideas. Excerpts from their accounts serve to illustrate identified patterns, processes and themes in their individual developments. As primary texts, these correlated accounts

reveal phases of development over time, with particular reference to events inside Dartington College of Arts, moving chronologically from introduction of experimental practice and ideas to their articulation and establishment within the combined arts programme, followed by spread and expansion of the new emerging dance forms and related technical vocabularies.

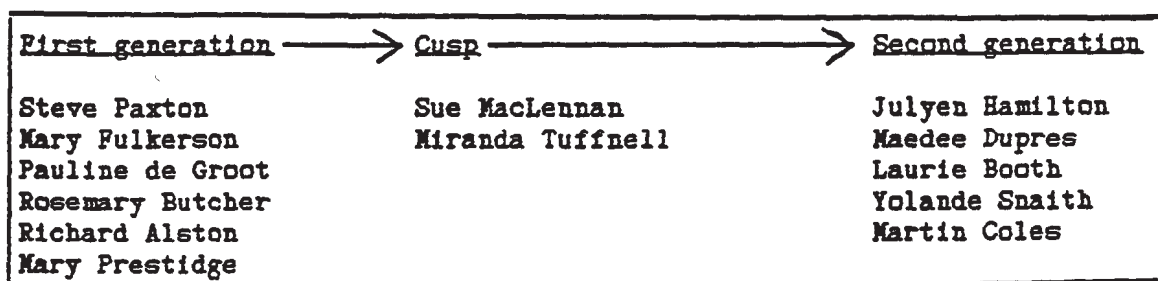
At the same time, the primary texts highlight and reveal elements of the overall New Dance phenomenon under investigation. These include international networks of relationships, personal connections, places and events, shared influences through lineage (dance technical background and teachers of importance) and distinct generations, as illustrated by the following homology charts.

Homology chart 1: Shared Influences



Homology chart 2: The Respondent Group Dance Practitioners

Distinction was made in terms of age (range between 30-52) and time-related experiences, as reflected in background and lineage (teachers and techniques). Thus, first and second generation practitioners present in the group are:



By checking the primary texts provided by the respondent group of practitioners against the contextual evidence derived from the sources of secondary nature, the particular nature of the New Dance evolving at Dartington becomes further illuminated. This begins both to clarify and to qualify terms such as innovative, unique, radical, or 'ahead of its time'. In the light of the assessment of Dartington's changing role, function and place in the overall New Dance development, this type of discernment can be seen as vitally important. The inter-textual use of data, the presentation of the texts and contexts in equal measures, enables further discussion in the latter part of the thesis, as to what extent the 'new' can now be perceived as located in the past and defined by particular contextual elements. These elements include the prevalent critical views of dance, funding policies and educational provision for dancers at the time. This clears the way for a consideration of the identifiable New Dance principles which are still relevant and of use to current practice and ideas.

The chapters of the thesis can be seen as a series of frames designed to give a narrative structure to the various perspectives and multiple realities obtained. The types of sources (including reference to certain videos) employed in the chapters of the case study (3 to 8) are identified under the heading: 'Data and Nature of Sources Consulted', listed at the end of the thesis. Although the chapters set out to reflect the overlapping nature of elements involved in the New Dance phenomenon, the subject is grounded in the chronological presentation of the layered, contextualised evidence from multiple sources.

#### 1.5. Critique of Interviews

The initial location of the primary sources (the practitioners and their processes), in relation to all other data, formed a strategy to deal with a (historically) complex and layered subject matter. This approach also gave precedence to the perspectives of arts practitioners, making use of the fact that people were (still) alive to share their experience of this recent New Dance phenomenon. The use of oral evidence, collected through a series of interviews, further offered a solution in the light of the relative scarcity of written material, such as reviews and other critical writing.

One of the immediate drawbacks of oral evidence is that memory is not an utterly reliable facility. As Maedee Dupres noted in response to the taped questions sent to her by post: 'my memory is not good at all, I'll be guessing some of it'. The difficulty in remembering, for example, accurate dates, is illustrated by the different years given by Steve

Paxton and Lisa Nelson for the premiere of PA RT (mentioned in Chapter 4:93). As in this instance, it was the triangulation with sources of secondary nature that determined the facts and figures, rather than a reliance on data obtained through the interviews (5).- Another feature needing to be considered in the use of oral evidence is that in the retrospective recollection of events, drawing on subjective experience and interpretation, fact tends to merge with fiction. Nostalgia can creep in, wishes, desires and intentions mingle with 'objective', personal observations. Again, comparison with data from other sources (including oral, written, archival, published and unpublished material) helped to provide a more balanced and accurate view.

How the interview material was collected and processed was informed by a range of theoretical sources. Publications on historical research methodology were consulted, in particular oral history (including Lance, 1978; Thompson, 1978; Humphries, 1984 and Lummis, 1987). Also drawn from were disciplines that employ case study, questions, interview and observational techniques to obtain data in the field, such as education (Borg & Gall, 1979; Borg, 1981; Cohen & Manion, 1981; Burgess, 1985; Walker & Adelman, 1975), sociology (Burgess, 1982; Yin, 1989) and cultural anthropology (Bernard, 1988; Edgerton & Langness, 1974) (6). Ethnographic methods most strongly influenced the actual interview procedures, their format and treatment (as part of the 'field work' undertaken for this study). Ethnography, according to Goodridge is:

the essential part of anthropology which provides direct information about a society with the collection of data through observation, direct enquiry (and with varying degrees of participation in the life of the people concerned). The approach is investigative and descriptive rather than critical or judgemental (1999:18).



A main source drawn upon, The Ethnographic Interview by Spradley (1979), gives an insight into the qualitatively different nature of this type of inquiry than, for example, strictly historical, or analytical interviews with specific (critical) purposes (7). The use of semi-structured interviews with a checklist was intentionally related to this ethnographic method of inquiry.

The development and design of the checklist was tested and streamlined by pilot studies before being employed for all the semi-structured interviews. This involved extensive reviewing of the audio-taped interviews to check for points, such as: 'were any leading questions asked?' and to improve on technique, including: the considered manner and way of no probing, or prompting; staying with the flow, but also being aware of interruptions and other, non-verbal signs and signals, pauses, facial expressions, intonations (Borg, 1981:89). The one aspect taken directly from a dance-related methodology source was the incorporation of Lange's checklist point of querying the respondent's 'magical outlook' (1984:8). An intriguing question, which mostly triggered musings on people's current life (and death) philosophies and spiritual beliefs (8).

The first pilot interview was with New Dance practitioner, Judy Sharpe, who did not directly emanate from Dartington College of Arts in terms of teaching or study (she studied at The Place between 1976-1979). The second pilot undertaken was with Janet Hand, who was a student at Dartington during the latter years of the period under investigation (1983-1987). After transcription and (rough) content analysis of these



interviews it was evident that these two practitioners represented different routes towards becoming a New Dancer and differing experiences of the New Dance era (in terms of chronological phases and, related to this, generational aspects). This sharpened the choice of the primary respondent group, all with a clear connection to Dartington College of Arts and covering the 1970s and 1980s between them.

The standard features of the interviews include that they all followed the checklist and focused on the period of 1971-1987 (see Appendix No. 2). All were audio-taped, with notes taken during and after the visit. The length of time for each interview was one and a half hours with added time spent going through personal files and other documentation kept by the practitioner visited. Agreements about copying and return of key articles were negotiated. In the main, the respondents' living surroundings or place of work was the arranged meeting point (one exception was Maedee Dupres, with whom the whole procedure was conducted by post). A major concern was the collection of (raw) data from people in places with the least chance of interruptions, in a consistent manner applied to all. Looking back (with the field notes of 1991 in hand), some of the interviews took place in distracting environments, including canteens, out-of-doors (gardens and sea-side with barking dogs), as well as cafeterias buzzing with eager and impatient workshop participants.

Another retrospective observation, which shows how practical necessity contributed to actual shortcomings in the material collected, is that it turned out to be impossible to have control over the order or sequence of the primary interviews conducted. All respondents were (and still

are) active practitioners, people with busy schedules, touring and travelling nationally and abroad. In some cases, to arrange a mutually suitable (geographic) meeting point turned into a lengthy pursuit. A number of informants were not living in the UK (anymore) and were based in other countries and continents (like Maedee Dupres in the USA, or Pauline de Groot and Mary Fulkerson in Holland). Interviewing people like Julyen Hamilton (also Holland-based) and Steve Paxton (USA) had to coincide with their teaching/touring visits to the UK. The order of interviews, especially in terms of the respondent's age and place of origin, is a very important aspect in the collation of chronological data used for comparison and the verification of events. The lack of control on this aspect of procedures limited the range and possibility to systematically and deductively cross-check verbally on certain findings, as well as the (conscious) highlighting of different angles evident from the outset. This was not further pursued by letter either, so as to avoid influencing or prescribing answers, something which occurred when the fully transcribed interviews were sent out to the contributing respondents. Some practitioners returned these with qualifying, more reflective and somewhat censored statements (9). To have been able to select the order of the interviews would have been clearly preferable for a more effective, immediately interactive use of data, primarily for cross-check purposes in terms of the sequence of events.

To a degree, the schedules and timetables of the respondent group determined the rhythm and timing of the method that evolved during the field work period (which included visits to practitioners' homes and

studios, as well as seeing them engaged in textual practice; in performance, teaching, giving demonstrations and public talks). Interviews with different practitioners were collected on tape (sometimes with a very short time lapse between visits), followed (as soon as possible) by full transcription at a later date. This time-consuming process was not aimed at fine analysis at that stage, but at the collation of (rough) data (including the personal archive material), to begin to sketch a picture of the period; interweaving places, people and events. Inevitably, there was some evaluation as stories began to take form, with Dartington College of Arts and the UK New Dance era as narrative frameworks. The need for further detail, facts, figures and contextual background led the collection of the secondary oral data, with highly directive and structured interviews shaped by the gaps and questions thrown up by the primary (oral) data.

Besides memory being an unreliable vehicle for exact factual conveyance of dates and names, another limitation is in the choice of the group of people who provided the accounts, if only in the sense that most of those taking part were employed by Dartington College of Arts. This left out the practitioners who did not get invited to teach there, those who may have felt excluded and hold more contentious views of the place, period, approaches, practice and ideas. Other people who did not get asked to contribute to this study, for example, members of the local communities where the Dartington placements were hosted, are not represented here either. Yet, these views may have given whole other trajectories to the subject. Also not included, or only given a sideways glance, are the concurrent developments at other educational

institutions, such as the Laban Centre, The Place and those colleges and universities where aspects of New Dance became incorporated during the 1980s. Similarly, due to the choice of selected respondent group (all, broadly speaking, white, Western, middle-class professionals), whole arenas of important and related developments in the national dance landscape are not covered by this case study, including the expanding multi-cultural activities, the growing amateur movement and the emerging, versatile community dance sector (see, for example, Adshead, 1986; Rubidge, 1984; Hockey, 1987; Glick, 1986).

#### 1.6. The Case Study Mapped Out in Contextual Frames

The outline of this particular case study within the territory explored is not unlike the demarcation of borders of a field of research, as undertaken by anthropologists. As Devons & Gluckman note:

this procedure of closing off a field will be called circumscribing a field of research. When an anthropologist circumscribes his field, he cuts off a manageable field of reality from the total flow of events (1982:19).

Chapter 2 sketches a picture of the 'total flow of events', before the story of New Dance development at Dartington College of Arts unfolds (ibid). Firstly, by marking the socio-historical contexts to the case study, features manifest in other realms become linked to the New Dance phenomenon under investigation. In particular, developments in practice and ideas in the field of performance and arts education can be seen to converge and coincide with the movement of the New in dance, once more strengthening the choice of Dartington College of Arts as the case

study, where all these elements are manifest, including the link with the emerging post-modern genre in dance. Secondly, a linear view 'backwards through time' (Layson, 1990a:59) highlights the 'new dance tradition' (Prickett, 1992:397) as a recurrent movement of change in twentieth century dance developments, particularly evident in Western modern theatre dance. These two contexts lead, as an introductory framework, directly to the case study and inform the discussion and conclusion at the latter part of the thesis.

Chapter 3 establishes the historical background to Dartington College and the period central to the investigation (1971-1987). Features such as innovation and experiment, the crossing of disciplinary boundaries, the importance of the arts in education can be seen to inform the ethos and tradition prevalent at Dartington. These identified features also illustrate how Dartington College of Arts became the key educational forerunner in the complex of UK dance culture in the 1970s.

Chapter 4 describes and identifies Phase One of the New Dance development at the Theatre Department of Dartington College of Arts (1971-1978): the introduction of new approaches and their formulation and establishment within the four year BA (Hons) degree course. Through careful examination of the CNAAs proposals, the innovatory thinking and practice pioneered in the cross-disciplinary curriculum are revealed. Also evident is the exploratory element as part of the transmitted approach (in teaching and training), stimulating a second New Dance generation to emerge. This chapter not only exemplifies the national, structural developments in arts education - in particular the

establishment of dance as a validated and qualified subject of study - but also suggests the important role and function of Dartington College of Arts in raising the status of the New Dance practice promoted there. Furthermore, by providing a supportive base for the New Dance practitioners employed there, Dartington's role in the dissemination of practice and ideas, both formal (through the teaching programme) and informal (through extra-curricular activity), can be seen as unique for an educational institution at the time.

Chapter 5 sets the developments at Dartington in the context of the UK dance-cultural climate and establishes the period of New Dance development. The New Dance era is seen as a turbulent time of change, a key period in UK dance history. Aspects of the UK dance domain and cultural conventions highlight how existing conditions, particularly evident in funding, training and educational provision, contributed to a movement for change led by a new generation of dance artists. Most of this chapter implicitly demonstrates Dartington's unique position and pioneering role, whilst explicitly providing an insight into the dynamics and layeredness of the New Dance movement during this time. The connection between practitioners at Dartington and a budding New Dance scene in London grows as graduates become part of an expanding community of activists, producing experimental dance and performance events. In particular, an extra-curricular event, the first Dartington dance festival (1978) forges this connection.

Chapter 6 returns to the continued New Dance development at Dartington College of Arts, Phase Two (1978-1985). A detailed view of values and

attitudes embodied by the teaching first generation New Dancers further exposes the non-hierarchical and inclusive intentions that underpin practice and approaches incorporated within the 'Theatre Language' programme. Forms and methods evolve in ways particularly evident in the technical vocabularies transmitted by second generation New Dancers teaching at Dartington. In the pursuit of exploration and experiment, the quality of the teaching can be seen to begin to suffer somewhat (in terms of technical input for the students). Also the emphasis on practice rather than theory, evident in the community arts developments, is hinting at a faultline in the Dartington programme. Around the early to mid-1980s distinct features emanating from Dartington, notably the incorporation of improvisation as a direct performance mode, everyday movements and cross-disciplinary elements, become publicly accepted. This momentous passage virtually overlaps with a merging of distinctions, as an expanding range of dance forms and practices becomes established under the broad label of New Dance.

In Chapter 7 a close account of a decade of Dartington dance festivals (1978-1987) further highlights and confirms the importance of Dartington as a matrix of development and active component in the formation of a unified New Dance movement and community, instrumental to the further assimilation and absorption of aspects of New Dance by the dance world at large. But in the changing landscape and climate, features which had been pertinent to Dartington's pioneering role, such as the emphasis on experiment and process rather than product, are no longer new or innovative. Different requirements now prevail in dance education, not least theoretical frameworks and technical proficiency. These aspects

are notably lacking in the dance programme at Dartington in the later years (1985-1987). By the late 1980s people central to the innovations at Dartington have left, the festivals have stopped and the place of dance in the course curriculum shifts, eventually no longer available as a main subject of study. All this signals the end of an era and allows the assessment of Dartington College of Arts as an important key player and original source of innovation during this period of New Dance development in the UK.

In Chapter 8 the role of Dartington College of Arts is assessed and evaluated. The optimum period of development (1971-1987) in this unique educational context is identified as running parallel with the UK New Dance era. Aspects of the forms and approaches originating from this innovative period at Dartington are discussed for their relevance to current developments, in particular the sectors of independent and community dance. The link between the post-war New Dance phenomenon and the 'postmodern' is further identified and established in the momentary cultural formation, transient in nature and representative of an ideal way of operating, as was manifest at Dartington College of Arts (10).



## Notes

(1) For example, in her introduction to Striding Out, Jordan states:

Dartington College and the American Mary Fulkerson's work there are almost a leitmotif through the book (Chapters 2-5, 7-8). They could easily have merited a chapter of their own, but my chosen method was to indicate the breadth of their influence and support as, at various times during the 1970s, the British dance scene 'discovered' Fulkerson's work (Jordan, 1992:9).

(2) Here the term 'sub-group' is used according to the meaning defined by Wolfgang & Ferracuti who state:

the prefix "sub" refers only to a subcategory of culture, a part of a whole; it does not necessarily indicate a derogation unless a particular subculture is viewed as undesirable by members of the dominant or a contrary value system (1970:135).

(3) According to Home (1991):

"Movement" has military connotations and implies a mass of adherents. For something to merit the title "movement" it would seem to require several thousand participants at least... The appellation of the term "movement" to what - in reality - are only "groups", serves to lend them the appearance of importance which they do not actually possess (1991:106).

Although, the New Dance movement initially may have consisted of 'only groups' in Home's definition. Based on the period researched (1971-1987), the numbers involved eventually (especially on an international scale) can be claimed as warranting the use of the term movement.

(4) In 1994 the ACGB located in Great Peter Street, London, changed to the Arts Council of England (ACE), with the establishment of the Arts Councils of England, Scotland, Wales and Northern Ireland as separate national bodies. The ACE office in London still runs the library, enquiry and publication services as previous undertaken by the ACGB.

(5) Another example of this type of inaccuracy is the piece quoted in Appendix 4, cited by Alston in interview as a student piece made in the late 1960s. Subsequently, this piece appeared to be 'Shiftwork', made in 1971, as described by Jordan (1992:28). Jordan notes this, as 'one extreme essay' of the kind of 'pedestrianism' Alston embraced in his teaching around this time, as well as the reflexiveness similar to some of the USA Judson work (ibid).

(6) According to Goodridge:

Cultural anthropology: includes the study of material culture and evidence of 'artistic expression' with other aspects of anthropology (1999:18).

(7) The latter is exemplified by the interview technique applied by Jordan in the three-way discussion concerning the collaborative processes involved in the broadcasting of two choreographic works by Siobhan Davies (Jordan & Allen, 1993:160-182).

(8) The whole Volume of Dance Studies (No. 8), which includes 'Guidelines for Fieldwork on Traditional Dance Methods and Checklist', is inspirational, if only to find a source specifically dealing with dance research methodology, other than historical approaches, or formal analysis (Lange, 1984). Methodology on formal analysis is also scarce. In her review of The Routledge Dance Studies Reader, edited by Carter (1998), Sanchez-Colberg draws attention to the 'significant' omission of anthropology-related research activities, including the Centre for Dance Studies in Jersey (directed by Lange) and its journal (1999:47). Recently, this imbalance in dance research can be seen to be further

addressed, in, for example, Researching Dance by Horton Fraleigh & Hanstein (1999), particularly, Frosch's article 'Dance Ethnography: Tracing the Weave of Dance in the Fabric of Culture', in this collection (Frosch, 1999).

(9) It is important to note that a non-directive, inductive approach had also been adopted in relation to the meaning of New Dance, based on a nil hypothesis premise (or no assumptions), as to its formal definition.

(10) Here the term postmodern (un-hyphenated) is used as a general cultural category. In other disciplines the term tends to be used in this way, including by Hassan (1987) and McHale (1992) as referred to in Chapter 2 (and quoted as such). In dance the term post-modern (with hyphen) indicates specifically the departure from modern conventions in a chronological sense, as originally identified by Banes in relation to the early 1960s Judson Church experiments. This is how the term is used throughout the thesis until Chapter 8 where current revisions to this particular genre delineation are incorporated.

## CHAPTER 2: THE CASE STUDY IN CONTEXT

### 2.1. Introduction

The New Dance development in the UK during the 1970s-1980s, proceeds from what Marwick identifies as the 'Cultural Revolution' (1986:19). In his social-historical account of post-war Britain, Marwick links this period to the sharp rise in living standards from the late 1950s onwards and locates its ending, or decline, around 1973 (1986:36). Changes which improved the economic climate and conditions for dance and dancers, such as national funding provisions and new sectors of employment in tertiary education and community dance follow this identified revolution (see, for example, Calouste Gulbenkian Foundation, 1980; Maree, 1984; Arts Council Documents, 1985, 1987, 1989, 1991; Peppiat & Venner, 1993). The isolated nature of dance is evident in post-war British theatre dance, described by Beal in 1962, as a 'tight little world' and noted by Brinson as 'stifled by convention and history' around the late 1960s-early 1970s (Beal, 1962:20; Brinson, 1991:20). In retrospect, this was the time when signs heralding the beginnings of the New Dance movement in the UK began to manifest themselves, as is illustrated by Percival's visionary review title 'New Dance, New Dancers' in Dance and Dancers (1967c:23).

A survey of publications from the related fields of theatre and performance arts, such as those by Coult & Kershaw (1983), Craig (1980), Itzin (1975, 1980) and Nuttall (1979), further suggests that the era of New Dance in the UK (1970s-1980s) was historically rooted and contextually embedded in these (somewhat preceding) times of change.

Moreover, this period 'of upheaval in cultural forms and social attitudes' can be seen to feature across international boundaries, albeit remaining firmly located in Western culture (Marwick, 1986:19).

Besides pointing to the necessity of a historical framework, Merckx in Modern Dance in Development emphasises the validity of an international approach, particularly in relation to the recent changes in dance (1985:70). Layson in her seminal text 'Dance History Methodology - Dynamic Models for Teaching, Learning and Research', cites 'place or location', as well as the 'artistic, social and political contexts' as important considerations in the study of dance (1990a:61). If 'dance is ultimately defined by its contexts' as Layson proposes, it would follow that the case study of New Dance at Dartington College of Arts, which includes the emergence of new formal features, requires an outline of at least some of the many contextual components (ibid).

## 2.2. Socio-Economic and Political Climate

The UK New Dance development is but one instance and arena of change, set in the broader context of a perceived post-war cultural revolution or transformation of cultural forms signalled in virtually all the realms of modern Western society. Technological progress, electronic information processing, the growing systems of multi-national economic organisation and mass communication, combined with rising mass affluence, all had an increasingly important role in the international spread and immediacy of events during this period (1).

If politics in the past had centred on 'the level of physical survival' on a national scale, during the post-war period of mass affluence social movements for change, inspired by humanist and egalitarian ideas, contributed to the politicisation and articulation of a diverse set of 'non-economic' issues across international borders (Moran, 1989:39). Civil and human rights, nuclear disarmament and peace movements of the 1950s-1960s precede the 1970s liberation movements of women, black people, gay men and women in the USA, the UK and Western Europe. Ideas about, and demands for, justice, democracy, freedom, self-determination and equality all inform these movements for change. During these years, institutional reform followed legislative changes, such as the Civil Rights Acts of 1957 and 1964 (including programmes of affirmative action) in the USA. Similar changes (considerably later) in the UK included the Equal Pay Act (1970), the Sex Discrimination Act (1975), the Race Relation Act (1976) and the founding of the Commissions for Equal Opportunity and Racial Equality.

Another overlapping and radical element was the post-war generation and the emerging 'cult of youth', initially visible as distinct sub-cultural groups such as the Teddy-Boys, Mods and Rockers in the late 1950s in the UK. Identified as an international phenomenon related to Western affluence, the new generation embodied alternative values expressed in a general anti-authority and 'anti-establishment' outlook (2). The new identity of youth as a cult, was further established and solidified by a rapidly spreading and growing production of 'popular culture' for and by young people (see Hebdige, 1979; Hobbs, 1989:119-139 and O'Donnell, 1983:186-210). The general rise in living standards can be seen as a

factor directly contributing to this phenomenon which carried over into the subsequent 'protest era' of the 1960s. This was the period of the sexual revolution, drug and hippy culture, student agitation, black militancy, urban terrorism, anti-war demonstrations (primarily focussing on America's involvement in Vietnam), 'happenings' (such as those organised by the Yippies in the USA and the Provos in Holland) and the first small informal women's consciousness raising groups. These youthful, revolutionary developments were closely linked to, and engendered by, the movement for democracy which swept through the educational establishment around this time, as is illustrated by the first national Women's Liberation conference, which took place at Ruskin College in Oxford in 1970 (Wandor, 1981:15).

The growing international liberation movements (often informed by counter-cultural formations) challenged social attitudes across the conventional boundaries of disciplines and practices (see, for example, the collected articles in Science and Liberation by Arditti et al, 1980) (3). These contributed to a shift in political ideas and values at the time, or more accurately to a broadening of the domain of politics to include issues of socio-cultural nature. In particular, feminist analysis identified and articulated the overlap of social and political issues (in both the private and public realm), as is illustrated by the writing of Greer (1970), Figs (1970), Firestone (1971) and Chesler (1972). These publications exposed the fact that 'sexual politics' were embedded in the existing conventions and structural organisation of society at large, in employment, education, health care, the family and the legal system, as well as in the preserved cultural traditions,

including literature and the arts (Millett, 1970; see also Wandour, 1980, 1986).

By the early 1970s, formal features of the cultural revolution became visible across a range of spheres. Particularly important in the UK was the release from 'Victorian' restrictive values regarding sex and marriage, as noted by Marwick (1986:32) and others. This liberation of attitudes was reflected in a number of Acts of Parliament and other institutional changes, such as abortion and the contraceptive pill on the N.H.S. (1967), de-criminalisation of the male homosexual act (1967), divorce reforms (1969, 1970) and the relaxation of censorship (in 1968 the office of the Lord Chamberlain was abolished) (4).

Also around the early 1970s, ideas and ideologies of a social and political nature can be seen to shift and merge with thinking and practice in the arts and education. Particularly well documented in the field of education, the mood of the time is expressed in titles like The Politics of Education (Boyle, Crosland & Kogan, 1971) and Education for Democracy (Rubinstein & Stoneman, 1972). During the 1960s and 1970s, profound changes in the existing arrangements and organisational structure and massive expansion in education took place in the UK (see Brosan et al, 1971). In 1964, the National Council for Academic Awards (CNAA) was founded (Silver, 1990). This national body provided academic accountability, guidance and quality control, as well as criteria for the upgrading and validation of courses and colleges, including those in the spheres of the arts and design, and teacher training. A number of technology colleges became the new polytechnics and new universities



were established nationwide, such as Sussex, York, Kent, Warwick, Lancaster, East Anglia, Essex and Stirling (Marwick, 1986:33).

By the early 1970s not only had politics shifted to issues of a socio-cultural nature, but the arena of culture itself had become a territory for a new kind of activism. This is illustrated by the emergence of the term 'cultural worker', which included sociologists, as well as artists, teachers, critics, performers and writers (Cade Bambara, 1985:14; Dunn, 1986:86) (5). The cross-over of disciplines and perspectives (evident in articles like 'Happenings in a Primary School'), art and life, the symbolic and the real became manifest in practice and ideas (Sturgess, 1972). Models based on theatre and performance were applied as analytical 'frames' for the social interactions of everyday life (such as the work of Goffman, 1974). Developing performance theory drew parallels with cultural processes as identified in social anthropology (exemplified by Schechner, 1977/1988 and Turner, 1974, 1986). As is noted by Itzin (1980) and Dunn (1986), the definition and interpretation of culture was often at the centre of debate among artists and other cultural workers during the 1970s in the UK.

This new cultural activism, inclusive of socio-political ideas and aspirations, helped to determine much of the artistic climate of the period up to the early to mid-1980s. Moreover, the structural reforms in education, particularly those taking place in the arts, provided scope for the insertion of new course programmes which reflected the potential of the arts as a 'social and educational force' (Hodgson, 1972). Often based on inter-disciplinary approaches, the new curricula (such as those

formulated at Dartington College in the early 1970s), contributed to this cultural activism.

#### 2.2.1. Artistic Climate

Changing values and beliefs also featured in the arts, including the world of dance. During the 1960s, exploration and experiment, previously the territory of the avant-garde, became central to the practice of a new generation of contemporary artists. Juxtaposition, chance procedures, multi-disciplinary events in the form of 'happenings' involved collaborations between writers, poets, musicians, actors, performance and visual artists, painters, film makers, designers and dancers (see for example Roose-Evans, 1970:136-137 and McDonagh, 1970: 260-273) (6). Besides cross-disciplinary influences, cross-cultural ideas and practices were adopted, among them black jazz music (see Ashford, 1980), Eastern philosophy, such as Zen Buddhism and the 'I-Ching Book of Changes', the latter of major influence in the new developments in music, dance and performance practice exemplified by John Cage and Merce Cunningham.

Experiential process rather than performance as a finished product was another feature, or prevalent mode of practice emphasised, for example, in the work of the Living Theatre and the seminal activities of dancer/choreographer Anna Halprin (see 'The Process is the Purpose' in Maletic, 1980; Golberg, 1988:139-140 and Turner, 1989). The process of change itself became established as an aesthetic 'live art' performance practice, exemplified in improvisation as an art form and creative

activity in its own right, particularly evident in music and dance (see Teck, 1990:123-133). The desire to have no boundaries between 'art and life', as was expressed by Cage (Goldberg, 1988:126; Roose-Evans, 1970:135) and reiterated by Nuttall (1979:24), further contributed to the deliberate mixing of high and low culture in the form of 'pop-art' (e.g. Andy Warhol) and the use of 'found objects' (e.g. Robert Rauschenberg). In addition, 'everyday' actions, ordinary tasks, movements, places and people became subjects and objects in and for performance. The human body as a medium and site for spectacle was another increasingly prominent territory explored by visual and performance artists, actors and dancers alike. This was also an arena where the boundaries between dance and other performance arts forms and practices clearly overlapped, for example, the living sculptures of Gilbert & George, the performance art activities visually documented in Nuttall (1979:101+115) and the 'physical theatre' approaches, rooted in Grotowsky's work and influenced by ideas put forward by Artaud.

Again, feminist perspectives and practice made a particular contribution to this domain (see, for example, Roth, 1983). Explorations by women artists, including dancers/choreographers exposed the ambivalent and ambiguous position of the human physical form (as object and subject) in performance. This is illustrated by the work of Yvonne Rainer and Carolee Schneemann (see, for visual examples, Rainer, 1974:293; Schneemann, 1979 and descriptions of these artists' work respectively in McDonagh, 1970:136-146 and 267-270). These two were part of a new generation of American dancers, who initiated a movement of radical change in the worlds of dance and performance, signalled as 'the new

dance' (Goldberg, 1988:138; see also Johnston, 1965). Interestingly, in the USA during the 1960s, 'New Dance' and 'Performance Art' were often referred to as one and the same, according to Sorell (1986:422).

An important element in these early American 'new dance' activities was the influence of minimalist or conceptual art, overlapping with the so-called 'art of ideas' (Goldberg, 1988:152). This element can be detected in the proposition implied by the range of activities presented as dance by the Judson Church group in New York, namely that 'a dance was a dance... simply because it was framed as a dance' (Banes, 1987a:xix). Banes identifies 'this opening of the borders of dance' as a milestone (indicative of 'a break from modern dance') which occurred around the early to mid-1960s (ibid; see also Banes, 1983). Around the same time, developing dance scholarship, especially the influence of socio-anthropological perspectives, began to destabilise and open up aesthetic borders or conventions, including the prevailing criteria for definitions of dance. This is particularly clear in a 1970 article by Joan Keali'inohomoku titled: 'An anthropologist looks at ballet as a form of ethnic dance' (Copeland, 1983:533-549) (7).

In the microcosm of the arts, practice and ideas resonate and reflect the post-war challenge to the established hierarchy and the related value systems (the dominant structure of culture), which informed change 'at all levels of society' during this revolutionary period (Itzin, 1980:337). Signs of these developments in the UK are significantly more evident in the visual and performance arts of the 1960s, including the more text based educational disciplines of drama and theatre (see e.g.

Hodgson & Richard, 1966 and Hunt, 1976). All the features signalled in this section, are indicative of the artistic climate of the time, during which the UK New Dance began to emerge.

### 2.3. New Dance and the Post-Modern

The New Dance has been one of the most radical innovations in the performing arts in our time. Yet what we have been calling The New Dance is no longer new. It began around 1962, and TDR published material on it ten years ago in 1965 (T30). Perhaps it therefore would be better to use a term that already has had some usage and refer to this work as 'post-modern dance'. This at least has the advantage of making a historical point: 'post-modern dance' is that which has followed modern dance (Kirby, 1975:3).

The break from modern dance spearheaded by the American New Dance proponents marks the beginnings of the early post-modern dance in the chronological sense (emerging after modern dance was established as a distinct formal category). The opening of the perceptual and conceptual borders of dance by these 1960s innovators was not dissimilar to the activities and propositions of their English counterparts some ten years later. In the first issue of New Dance magazine, Lansley states:

New Dance embraces physical and theoretical aspects that would traditionally be assumed to belong to other 'fields'. Inherent in much of the work is an attempt to break through restrictive categorisation into a flexible way of working that does not limit one to the use of a few specialised skills and formulas (1977:3).

The breaking of tradition in terms of the existing ('restrictive') categorisations of dance by these New, or post-modern, dancers had further implications. Especially the identification of the activity as dance through its contextual frame ('simply because it was framed as a dance'), still posed problems of an aesthetic nature in the 1980s

(Banes, 1987:xix). As dance critic Cohen noted in retrospect: 'this meant that any kind of movement could be dance, if it were presented as dance. Any kind? Well that's one of our questions' (1983:14).

Another difficulty was in the formal analysis of the New Dance work. In 'Approaches to new dance: an analysis of two works', Briginshaw & Huxley propose:

Our concern is not to enter a debate about what is dance but rather, when something is presented as dance, to examine and analyse it using an appropriate framework (1988:162).

In this article the analysis of New Dance in performance is deemed possible, as long as a framework specific to the work examined is employed. Briginshaw & Huxley stress the need to avoid the use of inappropriate existing formal categorisation for this procedure (1988:180). At the end of the article the writers discuss whether 'new dance' could be a suitable label to indicate a particular genre or style, but do not arrive at a conclusion on the issue.

By the early 1990s numerous dance writers and theorists suggest that the unconventional approaches and forms signify, if not New Dance, the post-modern in dance, including Cohen (1983), Layson (1990a:61) and Brinson (1991:25-51). Not only in the USA, but also in the UK the term 'post-modern dance' began to be used to indicate the new genre emerging from this period of development (1960s-1980s). Closer formulation to cover the wide range and various forms manifest during this period include the sub-categories 'Breakaway Post-Modern Dance', 'Analytical Post-Modern Dance' and the 'Metaphor and Metaphysical' strands (proposed by Banes, 1987a:xv-xxiv), as well as the 'post-modern abstract' and 'post-modern

semi-narrative' styles (Brinson, 1991:42) (8). Even so, exact new criteria have not been articulated as of yet, nor are there clear distinctions to delineate the new forms from what went before.

Besides posing the question of whether post-modern critical criteria could be formulated, according to Merks it was certainly the lack of these which contributed to the discrepancy between the intentions of a choreographer like Pauline de Groot and the perception and critical understanding of her work in Holland (1985:69-70). Mary Fulkerson also engaged in raising questions about post-modernism around the mid-1980s, possibly driven by a similar discrepancy in the UK. These activities remained informal and involved the circulation of a set of papers: 'Seeing Post-Modern Work', "Post-Modern Dance" and 'The Discussion Continues', by Fulkerson. These she sent to some 160 listed people and organisations 'in the spirit of furthering discussion as to the nature and position of post-modern work, and particularly because of my personal concerns for post-modern dance in England' (Cover page of first mail out, 1985). This was followed by the distribution of 'Bits - A Post-Modern Accumulation Process' in which she incorporated comments she received back from the first circulation, again presented in an informal format (no page numbers, or explicit references). There appears to be no clear conclusion to this somewhat playful foray into what (in hindsight), may well have been one of the dominant discourses of the late 1980s. One outcome for Fulkerson and all her writing on the subject, is that she eventually publicly aligned herself with post-modern dance, as her contribution to the section 'Post-modernism?', in the 2nd edition of The Vision of Modern Dance, confirms (1998) (9).



Not only in dance, but in every sphere of academic life, dense debates on post-modernism featured up until the early 1990s. Numerous sources, such as Turner (1989), Owens (1985), Flax (1986), Connor (1989) suggested that the emergent 'post-modern' signified a cultural condition, not just caused by developments in one or two realms, but the sum of historic, economic, political, technological and social factors. All signal a paradigmatic shift, an 'epochal transition', as predicted by social historian Mills (1959:184), requiring new categories, new criteria and new descriptive terms. The 'post-modern' as a historical period and era, as proposed by Mills (1959:184), suggests a degree of synchronisation with the emergence of the new genre in dance, but in reality features tend to overlap, causing problems with delineation between modern and post-modern. The latter is particularly evident in dance.

Briginshaw (1988), in 'Do We Really Know What Post-Modern Dance Is?', pinpoints a few of the pitfalls and confusions in the distinction between modernism and post-modernism. In response to an article by Copeland (1986), she highlights how concerns manifest in the work of the early American post-modern Judson group, such as 'purity of the medium' and 'exploration with abstract, formal structures', are more in line with modernism, 'characterised as being a mix of high seriousness coupled with the ideals of formal coherence' (1988:12). Another contradiction is her identification of 'personal' and 'experiential' as post-modern features rather than the 'impersonality' claimed by Copeland as belonging to this genre (1988:12-13). She cites 'new dance artists working in Britain such as Rosemary Butcher, Mary Fulkerson, Maedee



Dupres, Laurie Booth and Yolande Snaith' (all respondents in this study) to illustrate the connection between these features identified by her as post-modern and the employment of release techniques 'where the focus is on the internal anatomical structures of the body as sources, resources and motivators for movement' (ibid). This approach, according to Briginshaw, results in particular ways of moving which are 'personal and individual rather than impersonal' (ibid).

The progressive search for 'the New', as exemplified in experimental practice and exploratory processes in the artistic realm (embodied by the early post-modern or New Dance artists), can be claimed as one of the legacies of modernism (Butler, 1980:119). Following this line of logic, modernism effectively heralds the transition to the post-modern in practice and form. Hassan identifies this relational feature, as 'the change in Modernism may be called Postmodernism' (1987:29). And Lyotard suggests postmodernism 'is not modernism at its end but in the nascent state and this state is constant' (McHale, 1992:42). To an extent the above explains the puzzling state of affairs which caused Briginshaw to note in 1988 that in dance - as in the other arts - writers 'are still arguing about the nature of post-modernism and the boundaries with modernism' (1988:13). Some years on, all this still echoes in Jordan's point that 'the question of what post-modernism means for dance... remains open to debate' and her further remark, as an added complication, 'the theory of what constitutes modernism in dance has not been fully developed' (1992:3+4).

However, it is pertinent to note that in other fields parameters to distinguish post-modernism from (late) modernism (in terms of practice, ideas and related value-base) can be found. For example, Hassan lists 34 features of 'postmodernism', set alongside 'certain schematic differences from modernism' as follows:

<u>Modernism</u>	<u>Postmodernism</u>
Romanticism/Symbolism	Pataphysics/Dadaism
Form (conjunctive, closed)	Antiform (disjunctive, open)
Purpose	Play
Design	Chance
Hierarchy	Anarchy
Mastery/Logos	Exhaustion/Silence
Art Object/Finished Work	Process/Performance/Happening
Distance	Participation
Creation/Totalization	Decreation/Deconstruction
Synthesis	Antithesis
Presence	Absence
Centering	Dispersal
Genre/Boundary	Text/Intertext
Semantics	Rhetoric
Paradigm	Syntagm
Hypotaxis	Parataxis
Metaphor	Metonymy
Selection	Combination
Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
Lisible (Readerly)	Scriptible (Writerly)
Narrative/Grande Histoire	Anti-narrative/Petite Histoire
Master Code	Idiolect
Symptom	Desire
Type	Mutant
Genital/Phallic	Polymorphous/Androgynous
Paranoia	Schizophrenia
Origin/Cause	Difference-Differance/Trace
God the Father	The Holy Ghost
Metaphysics	Irony
Determinacy	Indeterminacy
Transcendence	Immanence (1987:91-92) (N2).

In her 1988 article, Briginshaw draws on Jencks's thirty features of post-modernism in architecture and highlights the categories of 'popular' and 'eclectic' (1988:12). She cites the work of Karole Armitage and Michael Clark as clear examples of the post-modern in

dance: 'classical vocabulary is used but displaced and ruptured so that the statements made have very different meanings' (1988:12). She also includes as characterising features:

disorder, disharmony, and imbalance, by juxtapositions of a multitude of bizarre elements out of context, by bricolage (quotations from other works and the use of found objects) and a reassessment of sexuality (ibid).

Although the case study of New Dance development is not immediately concerned with formal analysis in terms of genre and style definitions, these listed features of the post-modern (in dance, and broadly in the arts) could shed some light on (and possibly aid analysis of) the work produced at Dartington College of Arts during 1971-1987. As it is used in the thesis, the term post-modern primarily refers to the departure from (what was then established as) modern dance (in terms of aesthetic values and practice, as well as resulting forms), led by the American Judson Church group in the early 1960s, as identified by Banes (1987a).

#### 2.4. Developments in Dance during the Twentieth Century

Chronological accounts of developments in dance, particularly with reference to tradition and change in modern theatre dance, indicate a recurrent cycle of revolutions in its history. Banes (1987a:5) refers to the repetition of 'revolution and institution', whilst Morrison Brown (1980:179) cites 'rebellion' coming to 'full circle' as central to the evolution of modern dance. Siegel notes that 'by nature, modern dance is always superseding itself' and that previous rebels 'gradually become

the most respected and popular figures, with their own traditions, theories and bands of disciples' (1969:5).

Beginning with 'the revolt against classicism' in Central European dance around the turn of the century, Gordon identifies 'three modern forces' (1975:38). These were first the 'imitative Greek, individually expressive and earthbound style' of Isadora Duncan (1877-1927), which he notes as 'somewhat in the manner of' Loie Fuller (1862-1928) (ibid). Both were Americans, who lived and worked in Europe. As early modern (international) dance pioneers they have their national equivalents, such as Margaret Morris (1881-1980) in the UK and Lily Green (1885-1977) in Holland. Second, Gordon identifies the methods, or music-based system of eurhythmics developed by the Austrian Emile Jaques-Dalcroze (1865-1950); and thirdly the system of 'Eukinetics' of the Hungarian-born Rudolf von Laban (1879-1958). The latter pair influenced the development of German Expressionism in acting, theatre, performance and modern dance, which spread throughout Germany, surrounding mid-European countries and America. The American expansion owed much to the work of Mary Wigman (1886-1973) (pupil of both Dalcroze and Laban) and Hanya Holm (pupil of Wigman). During the 1930s, Dartington played an important role in the introduction and spread (through Kurt Jooss and Sigurd Leeder) of Laban's work in the UK, as is shown in Chapter 3 (11).

In addition, the movement system concerned with gesture and body language, as developed by the French singer François Delsarte (1811-1871), is an earlier influence on the eventual rise of American modern dance (see Morrison Brown, 1980:3) and fundamental to the modern

expressive mid-European 'Ausdruckstanz', also called 'New Dance' (see Müller & Servos, 1884 and Brody, 1990:4). Delsartean theories, as well as oriental dance, ballet, yoga and a wide variety of ethnic dance styles, were incorporated by the Denishawn School (founded by husband and wife team Ruth St. Denis and Ted Shawn in 1915), which 'dominated American theatrical dancing' until the 1930s (Morrison Brown, 1980:5). According to Morrison Brown, St. Denis (1878-1968) shared the original 'rebelliousness' of Duncan and Fuller, a trait which also characterised the leaders of the 1930s modern dance revolution (1980:4).

#### 2.4.1. Tradition and Change in Modern American Dance

The dance revolution of the 1930s in North America entailed rebelling against and breaking the mould set by this particular Denishawn 'institution' of modern theatre dance, which by then comprised two companies and numerous Denishawn franchised schools. In turn, the 1960s 'new dancers' revolted against 'what movements were "dance" and what kind of dances were "art"', as defined and established by the 1930s modern dance pioneers (Sommer, 1975:66).

In her account, Sommer notes similarities, other than the identified revolutionary or rebellious characteristic, between the early twentieth century Loie Fuller and the post-war American New Dance generation. These she lists as: Fuller's theories about idiosyncratic movement, her use of the untrained dancer as performer, the choreographic structures which allowed for freedom of choice and the use of outdoor space (Sommer, 1975:66). Surprisingly, Sommer finds it 'curious' that these

ideas and values had been 'eclipsed by the advent of Modern Dance as practised by Mary Wigman, Ruth St. Denis, Doris Humphrey and Martha Graham' (ibid). Yet, the fact that these practitioners codified and thereby maintained their techniques, preserved their choreographic forms and methods much more specifically than their predecessors, certainly contributed to this perceived eclipse. Moreover, these practitioners actively established new conventions including the 'choreographer-performer tradition' in modern dance, as identified by Salter (1983:87). As Prickett notes, the teaching of codified techniques, choreographic methods, related ideas and movement philosophies 'marked the development of modern dance as a formalised art form' (1992:298).

Another factor in the 'eclipse' of the early twentieth century modern dance revolutionaries may have been the introduction of modern dance into the American liberal arts college system, notably as early as 1927 at the University of Wisconsin. The dissemination of the increasingly codified techniques and methods, in particular through tertiary educational institutions, contributed to a well-established modern American tradition of dance as an expressive art by the 1960s. This tradition arrived in the UK, embodied by American modern dance exponents such as Flora Cushman (teaching at Dartington) and Robert Cohan. Cohan, who joined the recently opened London Contemporary Dance School (1966), was the founding artistic director of the London Contemporary Dance Theatre in 1967 (then named the British Contemporary Dance Group). At the time, this was the only institution in Europe 'authorised' to teach the Graham method (Robertson & Hutera, 1988:210).

#### 2.4.2. Codification and Preservation of Dance Forms

Codification, systematisation and orientation toward trends and techniques, as identified by Morrison Brown, are integral to both the institutionalisation and the preservation of new movements in dance (1980:179). Siegel notes that

what survives is what has been best preserved, and when an effort at preservation is made, the prospects for survival increase  
(1979:xvii).

Siegel's point of survival through preservation, is further evidenced by what and how the 'body of work' of the forerunners in modern dance survived. For example, the noted influence of Laban on modern dance runs parallel to the legacy left by him in terms of the recorded documentation of his evolving movement philosophy including the Labanotation system and the 'effort and shape' theory (see chronological listing in Hodgson & Preston-Dunlop, 1990:108-113, and Brinson, 1993). In comparison, the lack of recorded evidence of 'systematic theories of dance' is illustrated in the difficulties encountered in assessing the influence of Isadora Duncan, which Layson describes in 'Isadora Duncan - A Preliminary Analysis of her Work' (1983:39). Besides noting that 'many choreographers do not necessarily wish their works to survive', Layson identifies this 'seemingly perverse response of artists', as particularly manifest in the early modern dance pioneers (1990b:19). Yet it can be argued that other aspects of their lives and work survived, such as Isadora Duncan's inspirational force into the next dance generation. For example, Austrian dancer Bodenwieser (1890-1959) is quoted as stating that Duncan 'gave us the first inspiration for an approach to dance which was free of the conventions of previous generations' (Brody, 1990:4).



The declared disinterest in the establishment of yet another tradition in the form of a particular technique or style is identified by Briginshaw as one of the 'radical and avant-garde' values expressed by the 1970s UK New Dance generation (1983:32) (12). Sayers notes that this feature of New Dance in the UK creates 'particular difficulties for the dance historian', since 'the emphasis on the new has led to a refusal to develop repertoires and to few records of performances' (1987:182). She suggests that this, as well as the 'denial of the art work as a consumer product', was part of the identity of New Dance (ibid). Whether for ideological reasons of a political or aesthetic nature, the lack of an identifiable product such as a set, notated, or otherwise recorded dance, obscures both the post-war and earlier new dance developments (13). This is specially so, since the (often retrospective) categorisation of formal features of new developments in dance, recorded and preserved in terms of style and genre, is also necessary for the historical survival of dance through time.

However, other forces which hampered the preservation and survival, in particular of the pre-war, mid-European modern dance developments, have come to light. As Brody points out in relation to the 'New Dance' of Gertrude Bodenwieser, there are the 'consequences of being outlawed for so many years' (1990:4). This is confirmed by Brown in the same collection (1990:14), and Brody notes that:

with the onset of fascism and German occupation, everything that Bodenwieser and many others considered to be dance was branded "degenerate art" and eradicated, and all recollection of it blotted out (1990:4).



Similar reasons for 'gaps in knowledge of the period' in German dance history are cited by Preston-Dunlop and Lahusen in their preface to Schritttanz (1990:xi). In fact, this publication and the more recent book on Rudolf Laban by Preston-Dunlop (1998), as well as the extensive historical account of Modern German Dance by Partsch-Bergsohn (1994), begin to adjust this gap in knowledge. With the inclusion of the work of artists, such as Valeska Gert, Oskar Schlemmer and the overlap of this time with the Bauhaus period, the Dada movement and 'total theatre' experience, the balance between American and European (German) influences in the development of modern (Western) dance is gradually redressed (see also Partsch-Bergsohn, 1988 and Burt, 1998). In part, the seemingly American 'dominance' in the modern dance developments of the 1920s-1930s, was possibly created by the prevalence of preserved recorded and collated historical evidence.

#### 2.4.3. The Tradition of the New

Even though it may appear that 'the New Dance has been one of the most radical innovations in our time', as Kirby remarks about the early 1960s explorations and experiments led by the Judson Church group in New York, 'New Dance' is not a new term, or phenomenon (1975:3). In the course of twentieth century Western dance history the term 'new dance' re-emerges to mean different things, both in form and activity. Invariably the 'new' indicates a departure from and reaction to the 'old' conventions and traditions, such as those established in form, techniques, methods of organisation and presentation (14). According to Horst and Russell (1963:16) 'an established new dance' appeared in Germany in 1920, a fact

confirmed and more closely documented by Preston-Dunlop and Lahusen (1990), and more recently further illuminated by Preston-Dunlop (1998). By the mid-1930s, the term is cited in America and Western Europe to indicate developments in modern dance. For example: 'Graham and Humphrey were already recognised as leading innovators in what was then called the New Dance' (Siegel, 1979:49); 'Rudolph von Laban, whom Kurt [Jooss] called "the originator of the New Dance in Europe" ' (Young, 1982:229) and 'Gertrud Bodenwieser and the New Dance' (Brody, 1990:4-6).

Among these different strands in the modern dance developments at this time, sub-groups also appeared under the name. For example, the 'New Dance Group' established in 1932 in New York included Jane Dudley, Pearl Primus, Jose Limon, Anna Sokolow and Katherine Dunham. As described by Lloyd 'they were revolutionaries against poverty and exploitation, against the rising evils of fascism, and also against mysticism and abstraction in the new dance' (1949:174). According to Lloyd, this group, 'perhaps the first revolutionaries against the existing order of modern dance', was one of the many units in the 'Workers' Dance League' (W.D.L.), such as 'Red Dancers and Rebel Dancers, Theater, Needle Trades, and Office Union groups', established during the 1930s period of severe economic depression in the USA (ibid). In 1935, the W.D.L. was re-named the 'New Dance League' (see also Prickett, 1989, 1990).

In her study Marxism, Modernism and Realism: Politics and Aesthetics in the Rise of the American Modern Dance, Prickett identifies the above mentioned groups and people as one of the two American movements in the modern dance of the thirties. Prickett suggests that the work of the

groups affiliated with the W.D.L. was grounded in radical political ideology, whereas the work of the other movement, including Graham and Humphrey, was informed by concerns of a more aesthetic nature, such as the potential of dance as an art form to provide 'new perceptions of concrete reality' (1992:396). Prickett acknowledges the revolutionary element in both movements, which she discerns as located in 'different dimensions', namely the political and the aesthetic (ibid) (15). She suggests in her conclusion that the existence of the revolutionary dance movement contributed to the emergence of an identifiable 'new dance tradition' rooted in the modern dance developments of the 1930s in America (Prickett, 1992:397).

With the recent recovery of mid-European modern dance developments, a similar differentiation can now be detected in the 'New Dance' originating from Central Europe. Around the late 1920s, according to Brown, the 'social realism' in Brodenwieser's work appeared as 'more realistic and rational' than the emphasis on emotional and spiritual experiences in the expressionist work of Laban and Wigman (1990:16). Moreover, Brown suggests that these two strands were pitted against each other and polarised by contemporary commentators into 'German' and 'Austrian' schools. The fact that these commentators assumed that 'national and racial characteristics exhibited themselves in their component styles', highlights the particular contextual resonance of time and place (ibid). This was the inter-war period of economic depression, rising nationalism and the onset of fascism in European countries, particularly in Germany.

In the second half of the twentieth century the term 'new dance' returns, see for example New Dance: Approaches to Non-literal Choreography U.S.A (Turner, 1971). At this point the pre-war 'new dance' becomes the post-war 'old dance', as Sheets-Johnstone notes:

there is, in the history of dance, what is sometimes referred to as "old dance" and "new dance", the former referring to the works of early modern dance pioneers in America, the latter referring to the work of Merce Cunningham (after he left Martha Graham's company), the works of artists connected with the Judson Church in New York City in the 1960s, and the works of many contemporary artists (1984:143).

A shared feature in the use of the term - in particular by its proponents - is the expressed dedication to innovation; to a 'new' approach to dance, often breaking, or moving the boundaries of the 'old' preconceived ideas which shape the perception and existing notions of dance. This can be perceived as analogous to the revolutionary characteristic of the 'new dance tradition', as identified by Prickett and embedded in modern dance developments in North America and Western Europe during the twentieth century.

Besides the particular location in 'time' and geographical 'place' (including socio-economic and political climate), the more 'local' culture-specific values and belief systems are important components which determine what is perceived and expressed as 'new'. This dynamic is evident in past occurrences, as well as recent manifestations of the new in dance. For example, the often quoted early 1960s 'No Manifesto' by Rainer reflects issues and concerns in the context of dance culture, specifically post-war American Modern Theatre Dance (1974:51) (16). In contrast, the UK New Dance proponents, a decade later, expressed

concerns, such as the 'liberation' of dance (Early, 1987). This can be seen as reflective of post-war UK dance culture, at the time dominated by classical ballet and its associated strictures and conventions, which were seemingly adopted unquestioningly by modern dance institutions such as The Place and its performing company. Both traditions were challenged and questioned by the practice and ideas of the UK New Dance movement.

#### 2.5. The Case Study of New Dance at Dartington College of Arts

The New Dance development at Dartington College of Arts (1971-1987) took place within the 'specific complex' of post-war UK dance culture (Lange, 1975:108). In turn, the College itself can be viewed as a particular 'society' with related 'assigned or associated' values, which determined 'the function, meaning and status' of the New Dance activity introduced and developed there at the time (Hannah, 1977:217).

At first glance, the dance development at Dartington College of Arts may be perceived as an American import, one of the 'influences' on New Dance in the UK in the late 1970s, as noted by Murray (1979a:154) (17). On closer inspection, however, the New Dance evolving at Dartington was part of a combined arts approach, a broadly performance-related teaching and learning programme, which incorporated dance and movement, as well as writing, acting and directing. Novelist, playwright and poet Deborah Levy (a 1982 graduate) reiterates this in an interview as follows:

I didn't study English literature at University. I had a physical theatre training at Dartington College of Arts, where I trained with dancers like Steve Paxton and Mary Fulkerson, plus the odd brilliant workshop with Bill Gaskill [director with the Royal Court at the

time] (cited in Charitou, 1993:228).

Often, with reference to Dartington, the differentiation between the private Dartington Hall School and the much later established College (funded by local and national education authorities), remains obscure (18). This possibly contributes to a certain shadowy area, where innovation associated with private education (as is suggested by Punch, 1977), can be easily perceived as a mixture of 'offbeat arrogance' and whimsical indulgence, and therefore put aside (as is illustrated by a cynical review of Levy's writing placed in this 'Dartingtonian' context by Simon Reade, 1993:46). As a consequence, the valuable imaginative socio-cultural thinking behind the innovative approaches pioneered at the Theatre Department of Dartington College of Arts between 1971 and 1987, and their relevance to current arts educational practice also remain hidden and unexposed (19).

The initial ideas, reflective of certain values and beliefs prevalent among a group of artists-teachers working at Dartington College in the early 1970s, were instrumental to the incorporation of community arts practice in a tertiary educational curriculum. Moreover, the attitudes and outlook underpinning the four year BA (Hons) 'Theatre Language' course, were important factors in the encouragement of explorative and unconventional approaches to dance, movement and the body from which the New Dance development at Dartington College of Arts originated. All these aspects, in particular the history of practice and ideas promoted at Dartington which culminated in a remarkable and unique period of arts educational activity supported by an institutional base, are dealt with in the following chapter.

## 2.6. Conclusion

This chapter explores some of the directions recently proposed by dance scholars, particularly the importance of locating dance within its defining contexts. Firstly, by marking the surrounding socio-historical contexts, features manifest in other realms (including education and the arts) become linked to the New Dance development under investigation. This enables the identification and analysis of features visible in the emerging dance forms and teaching approaches, in relation to parallel contemporaneous movements and ideologies. In particular, the post-modern characteristics described here, which surfaced in the 1980s as a major indicator of a new genre in dance, provide a spectrum for formal analysis of the work produced at Dartington. Secondly, the inclusion of a linear view of developments in modern theatre dance, in particular illuminating the 'new dance tradition', makes possible a comparative perspective. This allows the evaluative alignment of features of the recent New Dance with its own identified tradition as a movement of revolutionary change. Features of the New Dance phenomenon can begin to be assessed for their time and culture specific nature. These include the New Dance movement and community and their role in the expansion of the perceptual, conceptual, aesthetic, social and economic base of dance. The impact of the structural developments in the national educational system is another major contributing force in the UK, as exemplified by events at Dartington College of Arts.



### Notes

(1) Aspects of growing internationalism in relation to this period of cultural change can be found described in Marwick (1986), Jameson (1985) and Harvey (1990). Rose (1974) and Donaldson (1982) provide a clear overview of national socio-economic and political developments and climate in the UK post-war years.

(2) By the 1960s a new post-war generation emerged, initially perceived by some as 'a delinquent international sub-culture', indicative of the decay of authority and traditional values in 'all developed countries', as described by Worsley in a 1965 article, reprinted in Butterworth & Weir (1976:483).

(3) The radical nature of these sub-cultural formations is exemplified by Valerie Solanas, who nearly killed artist Andy Warhol by shooting him, in line with statements in her 1968 Scum Manifesto (Solanas, 1991).

(4) Other legislative changes include abolishment of capital punishment (experiment 1965, confirmed 1969) and the reduction, in 1971, of the voting age from twenty-one to eighteen, thereby incorporating young people in the political system at an earlier age.

(5) Mills used the term 'cultural workmen' as early as 1959 (Mills, 1970:20). Also Wandor (1980:53) refers to 'cultural work'.

(6) Besides happenings, 'activities' was another term to describe events or aesthetic experiences, such as 'Calling' by Kaprow (Roose-Evans,



1970:137-138). For further descriptions, see also 'Activity as Art' by McDonagh (1970:260-273); 'Introduction: Sources of Post-Modern Dance' by Banes (1987a:9-14) and Nutall (1979:24-57).

(7) UK anthropologist John Blacking moves in a similar direction as Kealiinohomoku, as is illustrated by the following:

although dance analysts may have a broader concept of dance than dancers, it remains essentially ethno-centric or culture specific, and is based on the common-sense concepts of dance prevalent in Euro-American cultures (1983:89).

(8) Fiona Burnside provided an inset with Briginshaw's (1988) article to illuminate 'Post-Modern Dance' as follows:

The term "post-modern" cannot be defined with any degree of ease. However, Sally Banes, writer, critic and dance scholar, has attempted to provide such a definition in her new introduction to the revised edition of Terpsichore in Sneakers (Wesleyan University Press, 1987). As Banes points out the term was first used to describe the work of the group of dancers centred at Judson Church in the early sixties, the idea being that their work was a progression from and reaction to modern dance. There was no unified post-modern aesthetic at this time but rather a radical reorientation of attitude to dance as a medium. Banes identifies different strands of development to which the term post-modern might apply. The early work she designates as "Breakaway Post-Modern Dance" concerned mainly with experimentation, rejection and questioning of basic assumptions about the nature of dance. "Analytical Post-Modern Dance", as she terms it, is explained as the consolidation of the redefinition of the nature of dance, asserting the importance of structure and mundane movement and the rejection of expression, virtuosity and theatricality. The "Metaphor and Metaphysical" strands of post-modern dance were influenced by the non-Western religions and philosophy which reinstated a degree of theatricality and expression whilst exploiting post-modern's techniques of radical juxtaposition. Most of the work within these categories belongs to the Sixties and Seventies and Banes acknowledges that the work of the avant-garde in the Eighties has seen a return to expression, virtuosity and theatricality but she argues that this is not a step backwards but a logical progression as these elements are transformed by the processes of post-modern choreographers (1988:13).

(9) In this brief article, Fulkerson claims: 'Modern works seek to show, to communicate something, to transcend real life. Post-modern works seek to be, to question the textures and complexities of real life' (1998:209-210).

(10) In Constructing Postmodernism, a similar listing by Lethen (from a 1986 publication), shows a correlation with certain features of Hassan's list:

Hierarchy	Anarchy
Presence	Absence
Genital	Polymorphous
Narrative	Anti-narrative
Metaphysics	Irony
Construction of a world-model	Deconstruction of a world-model
Ontological certainty	Ontological uncertainty
	(quoted in McHale, 1992:8)

(11) Isa Partsch-Bergsohn refers to the 'Dartington years' (1934-1942) in the recent publication Modern Dance in Germany and the United States: Crosscurrents and Influences (1994:138-141).

(12) Briginshaw also notes that 'experimental work' was valued and that the 'experience of dancing and making dances' was often 'elevated above the end-product' (1983:32).

(13) Currently, more sophisticated, technical means have widened the range of surviving works to include 'non-set' dances. In particular, video recordings enable the further analysis, as well as the preservation of practice, which would have been previously 'lost', thereby changing the traditional fate of the 'new'. This is exemplified

by the video recording (which Paxton calls an 'artefact') of the improvisational 'Goldberg Variations', a piece Paxton performed over a period of ten years (Tee, 1993:22).

(14) Early 20th century examples also suggest the movement of the New across high and low art-cultural forms. For example, New Dance in New York: 1911-1915, Chapman's study (1977) of 'the mania for social dancing, known as the "New Dance craze", which swept through Western Europe and America' and (as was noted by Peter Brinson in comment on an earlier draft of this chapter), innovative ballet choreographer Michel Fokine also claimed to be 'New Dance' (Forbes, 1986:129; for Fokine's innovations, see Robertson & Hutera, 1988:45-49).

(15) As both Brinson and Prickett (1992:396) note, the political strands dissipated and disappeared, as 'obvious manifestations' of Un-American activities investigated during the [Joseph] McCarthy era in the 1950s.

(16) Rainer did qualify this in the preceding introductory paragraph to her 'No Manifesto' (usually left out), stating:

- an area of concern as yet not fully clarified for me in relation to dance, but existing as a very large NO to many facts in the theatre today (1974:51).

(17) At the time Murray described the particular quality of UK New Dance as:

something of a clearing house for innovation, susceptible to both American and continental European influences, yet maintaining a degree of independence (1979a:154).

(18) This was found exemplified by references, such as the 'Dartington College Hall' students and 'Dartington Hall', in relation to innovative activities generated by the 'Theatre Language' programme in the 1970s (by Colin Chambers, 1980:110 and Douglas Dunn, 1994:55, respectively).

(19) To a degree, this is still the case in the publication Theatre and Everyday Life by Alan Read (1993). For, even though Read gives a colourful insight into the community theatre activities from which he develops and derives the concept of 'Lay Theatre', set in the aesthetics of the 'everyday', he does not clarify the connection between the activities in a particular London community and the 'Theatre Language' course at Dartington College of Arts, its third year placement scheme, and the initial ideas behind this programme.

### CHAPTER 3: TRADITION AND CHANGE AT DARTINGTON (1925-1971)

#### 3.1. Introduction

Dartington College of Arts, located on the Dartington Hall estate in south Devon, grew out of the Dartington Hall Arts Centre and was established as a higher education institution in 1961. At present, the College is officially associated with the University of Plymouth and remains relatively small, with under four hundred students, and closely linked to 'its parent trust' - the Dartington Hall Trust. The Dartington Hall Trust was set up in 1931 to administer the educational, cultural, social and industrial projects that originated from a private enterprise. This manifold and culturally innovative enterprise was informed by the humanist philosophical outlook of its initiators, the Elmhirsts, and their dedication to training and education in the arts. In the wording of the 1979 Prospectus of the four year B.A. (Hons) 'Theatre Language' programme, the 'already established tradition of artistic activity and a context of educational experiment and research' formed the background to the tertiary independent educational arts institution, Dartington College of Arts (Dartington Prospectus, 1979:1).

However, lack of existing publicly recorded, concise and collated data to support fully this 'established tradition', necessitates a descriptive identification of the features that can be seen to constitute the 'Dartington tradition'. The following historical overview includes some of the original beliefs, ideas and intentions of the Elmhirsts and the ensuing artistic (particularly the dance) activities at Dartington during the pre-war years (1925-1939).

### 3.2. Education Through the Arts, the Arts Through Education

To release the imagination, to give it wings, to open doors of the mind, this is perhaps the most vital service that one being can render to another

Leonard Elmhirst (cited in Young, 1982:193).

In 1925 private funds and the vision of a wealthy Anglo-American husband-and-wife team, Leonard and Dorothy Elmhirst, initiated 'the Creation of an Utopian Community' at the Dartington Hall estate, which included a 'progressive' school (Young, 1982:title page). Their 'Utopian' vision was put into action, tried and tested by utilising the vast wealth inherited by Dorothy from her father for the manifold project (1). Publicly noted as "one of the world's wealthiest women", Dorothy's fortune was worth 35 million dollars when she (then a widow with three young children) married Leonard Elmhirst in 1925 (Young, 1982:94).

The Elmhirsts believed education and the arts to be intrinsically connected: 'education had to work through the arts, just as the arts had to work through education' (Young, 1982:193). Central to this belief was the idea that 'education was to heighten awareness of the world, not just the world of fact but of the imagination' and that 'everyone... was to remain throughout life a learner, especially in the arts' (Young, 1982:193-194). In what Young calls the 'first Dartington manifesto', namely The Outline of an Educational Experiment (1926), the main guiding principles for the school were stated by Leonard Elmhirst as follows:

- 1 Curriculum should flow from children's own interests.
  - 2 Learning by doing.
  - 3 Adults should be friends, not authority figures.
  - 4 The school a self-governing commonwealth
- (cited in Young, 1982:136-139).

These liberal, democratic principles and the key statement: "For us it is vital that education be conceived of as life, and not merely as a preparation for life", were influenced by the educational philosophy of American John Dewey, the 18th century French philosopher Jean-Jaques Rousseau and Rabindranath Tagore, the Bengali philosopher, poet and teacher (Young, 1982:136). Between 1921 and 1925, Leonard Elmhirst had worked in India with Tagore, who apparently was and remained a deep influence on him (Punch, 1977:19).

In those early years three of the first nine pupils were Dorothy's children from her first husband who had died in 1918. In this informal initial period it was decided there would be no headmaster (Young, 1982:47-58). Teaching staff were employed, but in effect the Elmhirsts were the 'acknowledged master and mistress' and the school was, as Leonard wanted it to be, like an "enlarged family" (Young, 1982:144-145). During the first year (1926), the school was truly self-governing, regulated by meetings with 'rotating Chairmen drawn from different members of staff' (Young, 1982:144).

However, this arrangement appears not to have developed satisfactorily and a certain 'unease' (about the seriousness of the project) was detected in the running of the school by 1927 (Young, 1982:153). The need for 'educational expertise and guidance' was identified by Dr. and Mrs. Bonser from the 'Teacher College' in New York, who had been invited to inspect the school at this stage (Young, 1982:153, 362). This was one of their stated required conditions for the school in their report entitled: 'Observations and Suggestions Relative to the Educational

Experiment at Dartington Hall' (June 1-June 20, 1928). And so, after some years with 'joint acting heads' in charge when Dorothy and Leonard were away, a headmaster, William B. Curry was selected and appointed in 1931. Curry, an Englishman with an Anglo-American background, had been the Principal of 'Oak Lane Country Day School' in Philadelphia, founded in 1916 to apply educationalist John Dewey's ideas. Curry remained the headmaster of Dartington Hall school until 1956 (Young, 1982:154,155,162).

Over the following years until the war, the school developed, moving in 1931 to a new building at Foxhole (on the estate) and attended by pupils from many different countries including Germany, Austria, France, Switzerland, Poland, Spain, Persia, Denmark, Holland, Egypt, Italy, India and America (Young, 1982:155,170,174). In 1938 there were 194 pupils, of which 131 were boarders and 63 day pupils (Young, 1982:180). The war caused a massive withdrawal of pupils in 1940 and a decline in the school, which did not fully recover until the 1960s (Young, 1982:185,188).

### 3.3. A Cross-Cultural, International Approach

From the onset, a cross-cultural, international approach was part of the original vision, reflective of the Elmhirsts and their outlook on life. Their international lifestyle and connections involved the mixing of the philosophies and practice of East (India) and West (USA & Europe), engaging American, or American-trained teachers, as well as attracting students and artists of many nationalities. As Punch notes 'Uday Shankar



came to perform ritual Hindu dances and Rabindranath Tagore, Bertrand Russell, A.S. Neill, H.G. Wells, Kingsley Martin, Norman Angell, Noel Brailsford, Julian Huxley, Gerald Heard, Barbara Wootton, and Aldous Huxley gave talks at the Sunday evening meetings' (1977:20). The latter were hosted by the Elmhirsts at Dartington on a regular basis during the 1930s. Besides maintaining connections and active exchanges with the USA and India, the involvement of immediate members of the estate (310) and the surrounding local community was also stimulated. The eclectic mixing of cultural backgrounds also took place on a micro-level in terms of social stratification, exemplified by participation of staff and local community members in the arts and crafts activities at Dartington. The unconventional, radical quality of this approach is illustrated by the records of regular exhibitions, organised by the artist in residence, Jane Strangeways, in the early years (1926-1929). Examples of everyday domestic productivity, such as cakes from the kitchen and a pair of well-polished shoes from Walter Thomas, the butler, are included in the listed displays of that time (Bonham-Carter).

Over the following decades the Elmhirsts's vision continued to be reflected in the Dartington educational philosophy. According to Young, there never was a 'charter', a set of rules or even an official development plan (1982:340). Dorothy Elmhirst stated, retrospectively on the 1962 Foundation Day, "what appeared at the start to be the haphazard, fortuitous combination of activities was, in fact, the beginning of a broad-based plan"; a plan inspired by and dedicated to the belief in the value of the combined force of arts and education (Young, 1982:141). The lack of rules meant freedom of interpretation

and, at times, particularly in the earlier pre-war years, as is noted by Young, the 'inbuilt openness... allowed the walls to crumble' (1982:341). However, over the years the activities became more structured and formally departmentalised.

### 3.3.1. Management and Organisation: The Dartington Hall Trust

Although the decisive authority was held by the Elmhursts, the formal organisation of the numerous departments and the financial management were gradually delegated to the Dartington Hall Trust, set up in 1931. In the early 1930s, one million pounds of Dorothy's money was settled on the Trust, which already officially owned the properties and the land of the Dartington estate (Young, 1982:298-299). According to Punch, the general purpose of the Dartington estate was 'rural rehabilitation by the provision of primary and secondary industries - farming, horticulture, forestry and sawmilling, textiles, cidermaking and building' (1977:20). Punch further notes how 'providing opportunities for a full cultural and social life' for all employed at Dartington, was 'the didactic aim' implicit in this 'large-scale experiment in rural reconstruction' (ibid). The Dartington Hall Trust, as a legal structure, had particular advantages, for both the prosperity and the longevity of the project. The Trust gained charity status and was accepted by Inland Revenue as exempt from income tax. This underpinned the supporting nature of the business enterprises to the overall project as dedicated to the revival and innovation of rural culture and industry in Devon, south-west England. This was a rural area in decline, due to increasing urbanisation since the Industrial Revolution, which by the

early twentieth century had resulted in the concentration of wealth and people in cities and towns (Young, 1982:254). For many years the Dartington trustees were Leonard (as Chairman), Dorothy and two legal advisers Fred Gwatkin and Pom Elmhirst (brother of Leonard).

The institutionalisation of aspects of the Dartington Project was particularly necessary after the death of its initiators, who until the 1970s had been the living personification of the Dartington tradition (without ever formally constituting the related value and belief systems). For example, Dorothy Elmhirst used to teach weekly Shakespeare classes between 1945 and 1961 (Young, 1982:250). In 1968, Dorothy died (aged 81) and Leonard remained Chairman of the Dartington Hall Trust until 1972. Leonard Elmhirst lived in Dartington Hall until 1973, when, after remarrying, he moved to America where he died in 1974, aged 80. By this time, at Dartington, the ideas of the Elmhirsts had been 'gradually institutionalised' (Young, 1982:340). This is illustrated by the 1969 Course Prospectus of the recently established 'Dartington College of Arts', which expressed a dedication to the arts and crafts being studied and taught 'side by side and in some relation to each other' and a belief in 'the contribution which the arts can make to the well-being of society' (Prospectus, 1969-1970: under heading 'The College').

#### 3.4. Patronage of the Arts and Artists

Also part of the venture was the practical support and patronage of the arts: dance, drama, music, art and design. Throughout Young's account, numerous informal and often generous financial hand-outs made by the

Elmhirsts are casually mentioned, as well as the (later) setting up of two formal Trusts. These were the 'William C. Whitney Foundation', based in New York under the direction of Dorothy's American children, and the 'Elm Grant Trust', directed by her English children (Young, 1982:300). The latter, administered by the Dartington Trust, continues to assist financially art and education related projects in the UK.

Besides the regular financial donations to artists and projects outside Dartington, a number of artists, often with their companies, lived and worked on the Dartington estate for extended periods of time. One notable resident who came with his 'Theatre Studio' was actor/director Michael Chekhov, particularly favoured by Dorothy Elmhirst. Nephew of playwright Anton Chekhov and taught by Stanislavsky, Nemirovich-Danchenko, Meyerhold and Vachtangov, he had developed his own special approach to acting and theatre (see Hurst du Prey, 1980). As a refugee from Russia who had fallen out with the Soviet Authorities 'because they disapproved of his interpretation of Don Quixote', Michael Chekhov came to Dartington in 1935 (Young, 1982:230-231). There he stayed until 1938, when he and his international group of students moved to America, because of the insecure conditions, particularly for foreigners in England, caused by the growing threat of Hitler and Nazi Germany (Young, 1982:234). Previous to this, in 1930, dance teacher Margaret Barr also arrived with members of her own troupe to establish 'the first professional dance group at Dartington' (Young, 1982:223). Another artist (and his company), welcomed in 1934 (a year before Chekhov's arrival) with the 'generosity' and 'accommodating attitude' befitting

Dartington and the Elmhirsts was the German dancer/choreographer Kurt Jooss (Venner, 1987:18).

#### 3.4.1. Dance at Dartington Hall Estate

Since the late 1920s a number of modern dance exponents, including Leslie Burrowes (a pupil of Margaret Morris) and Louise Soelberg (a Dalcroze Eurythmics trained dance-mime artist), had been based at Dartington, teaching, performing and making work (Bonham-Carter). According to Young, the Elmhirsts wanted to foster dance in their immediate surroundings as 'a unifying force', referring to the important function of dance as marking the stages and events 'in the life of the individual and of the society' (1982:223). Margaret Barr (an early student of American modern dancer/choreographer Martha Graham) was appointed to direct the 'School of Dance and Mime', which she did for 4 years (1930-1934). She combined her 'contemporary dance' training with a 'deep interest in community participation', apparently fuelled by a political outlook of a socialist nature as suggested by production titles such as 'The People' and 'The Breadline', echoing the 1930s modern dance developments in the USA (Young, 1982:223-224). Barr was invited to work with amateur and professional dancers alike and taught what was called 'Free dance' (Bonham-Carter). Barr's work was notably very popular among the participating performers, who included workers from the estate, children of the school and local residents of the various surrounding villages (Bonham-Carter; Young, 1982:228).

### 3.4.2. The Jooss-Leeder Ballet Company and School

In 1934 exponents of the German modern expressionist dance, Kurt Jooss and Sigmund Leeder, became the sole teachers of dance for the Arts Department. In 1933 the Elmhirsts had seen 'The Green Table' and met Jooss, introduced by Beryl de Zoete, who subsequently suggested Dartington as a safe haven when 'his troubles with the Nazis began' (Young, 1982:225-226). The Jooss-Leeder School and Ballet Company, comprising twenty trained dancers, a general manager, stage manager, two pianists, twenty-three students and three teachers, was moved from Essen in Germany to Dartington. They had to escape under the threats and demands from the 'Nazis', as several members of the company were Jewish, including the principal composer/musician Fritz Cohen, and stage designer/painter, Hein Henkroth, whom Jooss had refused to sack (Young, 1982:226).

The Jooss-Leeder approach to dance technique was similar to that of classical ballet. Apparently Jooss 'drilled his dancers quite as exactly as any classical ballet master until every little movement was just as he wanted' (Young, 1982:225). This "professionalism" was considered preferable to the existing "primarily amateur and dilettante" dance activity at Dartington, as was observed in a report to the Elmhirsts by Christopher Martin, the newly appointed administrator of the Arts Department (Young, 1982:227).

The Arts Department was set up in 1934, as a direct response to the noted strain on facilities and finances caused by the increase of dance-artists and activities since the arrival of the Jooss-Leeder Company.

Besides Barr and her company (with the addition of Indian dancer Uday Shankar), there was now the Jooss-Leeder Company, as well as one early, pre-1930s, dance group run by Louise Soelberg, all 'jostling' for space and resources (Bonham-Carter; Young, 1982:227).

The expressed preference for 'professional' dance at Dartington in Martin's report was supported by the Elmhirsts at this stage. That same year, whilst the Elmhirsts were in America, Martin (with their agreement) asked Margaret Barr and her company to leave. Barr was aided financially with 'a handshake, large enough to keep her group together, in London, for another year' (Young, 1982:228). Uday Shankar and Dorothy's daughter Beatrice, who had fallen in love with each other, according to Young, then moved to India, where they set up the 'Uday Shankar School' in Almora (Young, 1982:225). The Jooss-Leeder School stayed and the number of students grew each year, from 23 in 1934 to 36 in 1938, with 40 being registered in August 1939. By 1940 the dance school looked to be reaching the financial 'break-even' figure of 50 students (Young, 1982:227).

Between 1934 and 1940 the pre-war influx of German artists was supported by the Elmhirsts and the Dartington Hall Trust on humanitarian grounds (Young, 1982:239). The high professional standard of the Jooss-Leeder School under Kurt Jooss's direction and his coherent philosophy of dance was an advance on previous dance training at Dartington (see Winearls, 1958). Students of dance could train, were awarded a diploma, and had the possibility of professional engagement in the 'Ballet Jooss' (Bonham-Carter). In 1938 Rudolph von Laban (generally known as Rudolf

Laban), Jooss's old teacher and in his words, "the originator of the New Dance in Europe", had arrived to join the staff at Dartington (Young, 1982:229; see also Venner, 1987). Lisa Ullmann, a young teacher with the escaped Jooss-Leeder School in 1934, played an important role in Laban's subsequent cross-over from the increasingly dangerous European continent to the UK, as is described in Preston-Dunlop (1998:206,209-214). She and Laban became lifelong working partners after this.

And so, by the mid to late 1930s, Dartington started to gain an international reputation as a centre of arts, at a cost to the development of other more community-based arts activities. During this apparently 'brilliant' time, the artists and the Arts Department became more isolated from the estate and from many local people (Young, 1982:228). After a period of successfully transgressing the boundaries between amateur and professional engagement in the arts, particularly evident in the work by Barr, the distinction between the two had become pronounced. This divide can be seen to narrow once more after the war, this time through music rather than dance.

### 3.5. World War II and its Reverberations

With the start of the Second World War in 1939, plans for a dance school, summer schools and international festivals came to an abrupt end. The outbreak of the war also meant that German members of staff, considered "enemy aliens" (see Glassman, 1993), had to leave Devon, to be interned or sent off to camps in Australia or Canada, following a governmental directive at the time (Young, 1982:229, 239). During the



war British and later American soldiers were 'quartered in the Dance School', whilst evacuee children from London, rescue workers, firemen and related war effort personnel lived in other buildings on the estate (Young, 1982:239,309,310).

Rudolf Laban and Lisa Ullmann, who had been staff members of the Jooss-Leeder School, went to live in the Elmhirsts's flat in London. There Laban adapted and developed his movement methods 'to ease the efforts of manual workers in wartime factories' (Young, 1982:229). This particular period, including their move to Newtown (Wales) and their growing national educational activities during 1940-1945 are described in detail in Preston-Dunlop (1998:215-232). After the war, he and Lisa Ullmann founded the 'Art of Movement Studio' (1946) in Manchester (see also Preston-Dunlop, 1998:233-261). What happened to Kurt Jooss from the war onwards is not mentioned by Young. From other sources it can be gathered that he and his remaining company 'Ballet Jooss' moved to Cambridge and from there toured extensively under the auspices of the Entertainments National Service Association (ENSA) (Robertson & Hutera, 1988:76; Venner, 1987) (2). According to Peter Cox, he and his company returned for a while to the Dartington Hall estate after the war, 'depleted and exhausted', to the house which the Elmhirsts had built for him in the 1930s (Young, 1982: 265). By the early 1950s, Jooss returned to Germany, to the 'Folkwang Schule' in Essen, founded by him in 1927, where he continued to teach until his retirement in 1968 (Anthony, 1977). Pina Bausch (Germany's foremost post-war expressionist dance exponent) studied with Kurt Jooss in the late 1950s at his Essen Folkwang School for three years. After a period of study and work in the USA, she

returned to work with Jooss in the early 1960s, reaching 'maturity as a performer' (Partsch-Bergsohn, 1994:151; see also Robertson & Hutera, 1988:228) (3).

### 3.6. Post-War Developments

During and after the war, amateur and professional arts activity began to mix again at Dartington Hall estate and the original Elmhirst philosophy and ideas about education through the arts and access to the arts through education returned. Arts Department administrator Martin and his assistant Peter Cox (appointed in 1940) had undertaken an enquiry 'into the present state and future prospects of the arts in Britain', which 'covered music, drama, visual arts and the factual film' and involved direct consultation with 'a wide range of artists' (Young, 1982:247). Based on this, they wrote a report in 1941 on the Arts Department and its future aims. The report, according to Young, formed the blueprint for the future policy of the Arts Department, which included 'short in-service and refresher courses for teachers' (1982: 245-246). Cox confirms 'a change' took place at Dartington, due to the research undertaken by Martin and himself, and (like Young) also credits the influence on this development of the resident musician/composer at the time, Imogen Holst. The daughter of Gustav Holst (who conducted William Morris's first 'Hammersmith Socialist Choir') is described by Young as 'a remarkable woman, a virtuoso who could balance between professional and amateur' (1982:248).

As a result of the 1941 report, a twofold shift at the Arts Department took place. Firstly, what had become a professionalised and specialised dance and drama training changed to a more accessible, music-based approach to arts and education. The second issue addressed by the shift was that Dartington's activities and reputation, after 'its international phase', needed to become more 'English' (Young, 1982:249), and according to Cox 'part of the national picture'. In this light, the training of Rural Music School teachers 'to supply rural people of all ages and occupations with good musical education', seemed an 'appropriate' development for Dartington's Arts Department (Young, 1982:245,248,249). This post-war development cannot be divorced from the immediate socio-political climate in the UK at the time. The necessary shift to an 'English' rather than international identity, also incorporated Dartington's geographic location and rural setting in the county of Devon. Moreover, this qualitative change can be seen as directly related to the subsequent passage of Dartington into the national UK educational establishment in the early 1960s.

Imogen Holst, before her appointment in 1943, had come across Dartington as a travelling music organiser in the south-western counties for the newly created Council for the Encouragement of Music and the Arts (C.E.M.A., later the Arts Council) during the war. It was Holst who proposed that Dartington should train teachers for the Rural Music Schools (Young, 1982:248). Although Holst left in 1951 (to work with Benjamin Britten and Peter Pears at Aldeburgh), her motto 'theory evolves from practice', still resonated in Dartington College during the 1970s and 1980s, as is mentioned by Young (1982:250) and Peter Cox in

interview (4). The music studies and related activities remained of high standard and profile, as is shown by the example of the Dartington String Quartet and the annual Summer School of Music, which continues to the present day (Wright, 1994; Duff, 1994). The BA (Hons) in Music (including Indian music studies) became the first degree course at Dartington to be validated by the CNAAB in 1974 (Young, 1982:251-252).

### 3.6.1. Entry into the National Education System

According to Young 'there were many crises and transformations to go through after 1951 when Imogen left thirty music students behind her' (1982:251). This is followed by the information that 'the college was brought gradually closer to the Ministry of Education and to the Devon County Council', without an explanation of exactly how this occurred (ibid). However, in a later chapter, Young observes that the fact that Leonard Elmhirst served as an elected member of the Devon County Council from 1937, directly contributed to the 'support by the county for the expansion of the College of Arts in the post-war years' (1982:341). This suggestion is further confirmed by the list of functions and roles taken up by Leonard from 1947 onwards. The numerous committees Leonard Elmhirst was involved in included: the Education, Health, Planning and the Care of Children Committee. He was also Chairman of the Music Committee, the Vice-Chairman of the Adult Education Joint Committee, Vice-Chairman of the Governors of three schools in Totnes, Chairman of the Crichton Hostel in Totnes and member of the Council of the University College of the South West (Young, 1982:341).

Cox remembers as the main aim of the 1950s, that Dartington needed to become established in the national educational system. He recalls Ruth Foster, then a Ministry of Education staff inspector for physical education for women, as a 'superb structuralist'. According to Cox, Foster was sympathetic to Dartington's cause and became involved, together with 'a group of semi-retired professional people, who brought their experience to this task'. Eventually, after (what Cox recalls) 'many years spent, breaking into state education', the 'long-sustained efforts by Cox', combined with Ruth Foster's expertise, Dartington's standing reputation in music training and education, and Leonard Elmhirst's long term education related public engagements, had results (Young, 1982:251). As Young records: 'in 1961 the Ministry of Education officially agreed to support the specialist music teachers training course' (ibid). In 1962, a constitution was adopted, which 'gave the County and other bodies the right to nominate members of the Governors along with Dartington Trustees' (ibid). Thus, in 1961, the 'Dartington Hall Arts Centre' (renamed from the Arts Department in 1955), became 'Dartington College of Arts', an independent national institution of higher education specialising in the arts.

Initially, the two year diploma course of 'musical and dramatic education' at Dartington College of Arts (which included dance), was offered in association with Exeter University (Young, 1982:251). After two years of study, the students received the Dartington College of Arts Diploma in Dance or Drama Education in Schools. This was followed by a one year Certificate in Education course at the University of Exeter Institute of Education (Rolle College in Exmouth). In 1965, the two year

'Dance and Drama' specialist course for teachers was established, headed by Ruth Foster, who was also Vice-Principal of Dartington College. The two-plus-one year format continued until the mid-1970s.

The 'Devon Centre for Further Education' (1963) took over the running of the short arts and craft courses, and the 'Dartington Arts Society' (1966) the organisation of concerts, performances, exhibitions, films and other activities previously looked after by the old Arts Department of the Dartington Trust. Both institutions had their offices in the court-yard buildings of Dartington Hall, which is still the case today (Young, 1982:246).

### 3.6.2. Dartington College of Arts and the Integrated Arts Approach

As Cox remembers, the effort that went into entering the state education establishment during the 1950s was sustained by 'the sense of uniqueness and of being conceptually ahead'. In 1961, the establishment of Dartington College of Arts had been achieved, but the concept of the artist-teacher and an integrated arts approach, which had been central to the Elmhursts's original vision, was a goal still to be fully realised. In terms of dance, contact had been maintained with Rudolf Laban and Lisa Ullmann during and after the war, Cox (then director of the Arts Department) 'thought for a long time, that they would be very good to come back to Dartington' (a point confirmed by Preston-Dunlop, 1998:230). During the 1940s, 'it was very much a physical education world', as Cox recalls, Laban and Ullmann had their regular summer schools at Dartington (5).

However, during a combined arts project at one of the summer schools in the early 1950s, Laban's methods appeared to be unsuitable and out-of-line with the integrated arts concept aimed for at Dartington. Cox recalls the Laban and Ullmann chorus work, as part of this particular project, as 'a total disaster'. The work appeared (in this context) as if 'it lacked total subtlety, it was all sort of mid-European and kind of gloomy', according to Cox. Laban and Ullmann couldn't understand what the American designer and overall director of the project (from Mills College, San Francisco) was getting at. Furthermore, their use of music had upset the resident musician/composer Imogen Holst, who was also engaged in the project. The project, as Cox remembers, was not a 'success in terms of production' and 'this experience with Laban and Lisa made me say "No, I don't think this is right for us"'.

Even though the project did not work for Cox, Laban and Ullmann's movement work may well have been very positively received by students who took part (6). Soon after this project, Ullmann and Laban's association with Dartington took another direction. They did not continue to teach there, but they were financially assisted by the Elmhirsts's son, Bill Elmhirst (who studied with Laban), to set up the 'Art of Movement Centre' (1953) in Addlestone, Surrey (Young, 1982:252; see also Preston-Dunlop, 1998:260-261, 264, 268). It is important to point out that during this time, Laban's work was fully supported and encouraged nationally. Physical Education (P.E.) teachers attended the summer schools at Dartington, as did members of the Ministry of Education and the Physical Education Inspectorate, including Ruth Foster. Modern educational dance methods, as developed by Laban and

Ullmann, continued to be taught at the Centre in Surrey (see Turnbull, 1969). By the 1960s, aspects of their movement principles and methods had spread and were used widely in dance education in the UK (7).

Nevertheless, at Dartington during the 1950s, according to Cox:

we then entered this long period of looking. There is nothing more difficult when you have a conception and you can't find the people to bring it alive.

### 3.6.3. From 'Dance and Drama' to 'Moving for Performance'

During the 1960s, the dance training at Dartington College of Arts had become, as Cox recalls, a quite separate activity in the 'Dance and Drama course'. Cox suggests as a contributing factor the fact that 'the separation in the title caused separation in practice'. The two year 'Dance and Drama' diploma course, headed by Ruth Foster from 1965 to 1970, was based in 'American Modern Dance' technique (as is stated in a course advertisement in the Dancing Times, January 1968:177; see also Foster, 1976).

Around the same time, the American modern - Martha Graham - dance technique was getting established officially in the UK, with the foundation of the Contemporary Dance Trust and the London School of Contemporary Dance by Robin Howard in 1966 (see Dance & Dancers, 1966; Adshead & Mansfield, 1985 and Jordan, 1992:13-34). Cox recalls that Howard and Foster were very good friends and that Foster was an 'enormous supporter of The Place' at the time. First Ruth Foster appointed Flora Cushman, who taught Graham-derived modern, or



'contemporary', dance technique 'with the rule of God' (Cox's words). This disciplinary mode and approach was not uncommon in the teaching of modern dance techniques and was, in that sense, similar to the training methods of classical ballet (as reported by nearly all respondent dance practitioners). Cushman was followed by her sister Georgia for a short time. She, like Flora, was also Graham-trained.

In 1969 Dorothy Madden, who had been teaching at Dartington on a part-time (visiting project) basis up to that time, took over the dance training. A choreographer and dance scholar, she had studied with Doris Humphrey, Charles Weidman and Jose Limon and was noted for her 'softer' approach to dance (by Cox) and remembered as 'essentially a teacher of choreography' (by respondent Sue MacLennan who studied at Dartington then) (see also Madden, 1979). That same year, Rosemary Butcher (one of the first generation UK New Dance practitioners), who had been a student of Cushman and Madden in 1965-1966 at Dartington College of Arts, also taught dance there for one year. This was on return from her first dance study visit to the USA, which had been funded by the Whitney Foundation (one of the Elmhirts's trust funds) (8). In the 1970s, Flora Cushman taught at The Place and Dorothy Madden at the Laban Centre for Movement and Dance. The latter had moved from Addlestone, Surrey, to London and begun to incorporate American modern dance technique. The Laban Centre and Dartington College of Arts were among the first (non-university) tertiary educational institutions to have the study of dance validated by the Council for National Academic Awards (CNAA) in the mid-1970s (see Calouste Gulbenkian Foundation, 1980:71-72).

In 1971 the integrated, combined arts approach at Dartington College of Arts started to be put into practice by Foster's successor, the new Head of the (re-named) Theatre Department, Colette King. King envisaged and subsequently structured the four year degree course in 'Theatre Language' over the following years. The structure of the course integrated dance and movement, 'Moving for Performance', as a central element in the study of theatre and required artists-teachers with an approach to dance, movement and the body which did not primarily promote the development of one particular single dance style or method (9). With this qualification as starting point for a new mode of teaching and study of dance, Dartington can be seen to move away from a convention it had shared, until then, with the other modern dance training institutions in the UK. This departure is the beginning of the New Dance development at the Theatre Department of Dartington College of Arts.

### 3.7. Conclusion

The 'Dartington tradition' can be identified in the original ideas and beliefs of Anglo-American couple Dorothy and Leonard Elmhirst, who initiated the manifold, culturally innovative and visionary project in rural Devon in 1925. The main features of their humanist and liberal outlook on life were the belief in social progress, the importance of the imagination and the combined force of education and the arts. The available financial means through inherited wealth enabled the Elmhirsts to deploy the human and practical resources necessary to bring their ideas alive and to establish and maintain a secure base and

surroundings, the Dartington Hall estate, buildings and grounds. The establishment of the Dartington Hall Trust in 1931 further stabilised and ensured the longevity of their venture. The unique combination of vision and resources meant the Dartington project could be truly innovative. Radical ideas could be put into operation, without immediate pressures such as financial turnover, or return from product. The various aspects of the project could develop in their own time and with a great degree of independence from outside authorities, or public bodies. One over-arching feature was the experimental nature of the project, often pushing the boundaries of prevailing conventions.

Also directly related to the Elmhirsts's vision were the range of artistic activities and the number of artists they supported and literally accommodated at Dartington over the years, including the mid-European, modern 'New Dance' innovator Rudolf Laban. This can be summed up as their patronage of the arts throughout their life-time, formally established in the numerous Trusts which carry on to the present, both in the UK and the USA. Whilst alive, the Elmhirsts personified what can be seen as a particular 'body of knowledge', informed by their lived experiences, socio-economic background, geographical locations and personal engagement in social and cultural reforms on an international scale.

Although there was no formal constitution, or single theory to adhere to, the experimental projects, which flourished in the pre-war years, provided models based in practice for the post-war years. Particularly in the educational experiments, the Elmhirsts's progressive ideas about

the arts and education had been tried and tested, primarily through experiential teaching and learning in the private schools of Dartington (nursery, primary and secondary level). These ideas and practice were further developed and formulated for tertiary (higher) arts education in the 1950s-1960s. Conceptual educational frameworks evident from oral and documentary data include: theory evolving from practice, the complementary quality of the arts practised side by side, the central position of the imagination in life and the contributory aspects of the arts to society. These can be seen to underpin the experimental and experiential nature of the teaching and study of the arts at Dartington College, formally established in 1961. The formulation of the combined arts approach, required for the CNAA validation procedures during the 1970s, was perhaps the closest to the public recording and subsequent institutionalisation of elements of the Dartington tradition in the post-war period. The establishment of accredited BA (Hons) degree curricula also meant accountability to national bodies such as the CNAA.

In the light of the prevailing progressive thinking, attitudes and practices at Dartington, the departure in the early 1970s from the (by then) established modes of modern dance training in the UK, appeared a development in line with its own tradition of experiment and innovation. Occurring in a national tertiary educational arts institution, the change to a different and 'new' approach to dance, movement and the body at the Theatre Department of Dartington College of Arts from 1971 onwards can be claimed as 'forward' and 'unique' at the time. The subsequent difficulties experienced by the College in getting the dance element validated, or even recognised as dance, confirm not only these

claims, but also suggest that Dartington, with its dance programme eventually accredited, was indeed a key educational forerunner in the complex of UK dance culture during the 1970s.

### Notes

(1) This was in addition to the extensive support of projects of socio-cultural nature, both in the UK and abroad, such as those listed by Young in his last Chapter, 'Retrospect', where he also notes that 'the Elmhirsts's range was too wide for all but a few to be conversant with it' (Young, 1982:342). Research activities supported by Dartington during the 1970s include Punch's work on which he based Progressive Retreat (1977) and the Arts and Adolescence Project by Robert Witkin and Malcolm Ross, writers of The Intelligence of Feeling (1974) and The Arts, a Way of Knowing (1983), respectively.

(2) Partsch-Bergsohn gives a detailed account of Jooss's movements, developments and creative international contributions to dance between 1942 and 1979, when he died following a car accident in Heilbronn, Germany, in his 78th year (1994:140-153). Also Preston-Dunlop (1998) intermittently refers to Jooss post-war years in the latter part of her account of Laban's life (see, for example, pp. 245, 271).

(3) In 1968, when Jooss retired, Bausch was appointed Company Director of the 'Folkwang-Balletts', and currently she is the director of the Folkwang dance studio (Pina Bausch Tanztheater Wuppertal, Programme Notes for 'Victor', Sadler's Wells, London, 27-30 January, 1999:17).

(4) Another example of this resonance can be found in the Dartington College of Arts Prospectus 1979-1980 which, under the heading 'Educational Intent', states:

in each department learning stems from practice. The courses offered are primarily concerned with the development of motivation and

personal resources, with processes, and with the acquisition of knowledge through skills, techniques and direct experience as well as through the written word (Dartington Prospectus, 1979:2).

(5) According to Preston-Dunlop, in 1949 there were three events with Laban teaching at Dartington. In January, he (and Ullmann) taught dance on 'the teacher and the arts' course, run by the County of Devon (1998:250). In March and August, Laban took courses for the British Drama League held at Dartington. Notably, the March event was remembered as 'a watershed', with 'participants departing to introduce Laban's methods into theatre schools' (1998:251). For photographic images of the 1952 summer school at Dartington, noted for its 'clear division' in curriculum between teachers and dancers by Preston-Dunlop (1998:260), see Nos. 70-72 (between pages 210-211) in the same publication.

(6) Cox recollected the year of this unsuccessful project as 1951. In the recent publication by Preston-Dunlop, there is a description of a 'Modern Dance Holiday Course' coinciding with a drama course at Dartington in 1950, which is similar to Cox's account (1998:258). According to Preston-Dunlop, John Hodgson, for example, noted Laban and Ullmann's work as 'the highlight' of that particular course (ibid).

(7) As Hodgson & Preston-Dunlop (1990:137) note, the expansion of Laban's work in education during the 1960s and early 1970s is reflected in the 'astounding increase in the number of affiliated groups', as shown in their 1976 listing of 'Laban Art of Movement Guild Affiliated Groups'. (1990:138-142). The downward trend of Laban's work immediately following 1976, Hodgson & Preston-Dunlop explain in the context of the

dance educational developments in the UK, including the establishment of specialist degree courses in dance, rather than dance forming a part of general teacher's training and education (particularly suited to Laban's person-centred approach), and the arrival of 'American Modern Dance', now inserted into the new degree courses (1990:137-138).

(8) Rosemary Butcher studied that year (1967/1968) at the University of Maryland, where Dorothy Madden was Head of the Dance Department, as is noted by Dr. Janet Goodridge, who was also at Maryland at the time.

(9) In a letter to the researcher, Peter Cox notes 'I am sure Colette knew exactly what she was about'. As far as Cox understood 'it was to do with dance being a language of theatre generally rather [than] an art entirely in its own right' (5-12-1991).



CHAPTER 4: NEW DANCE DEVELOPMENT AT THE THEATRE DEPARTMENT OF DARTINGTON  
COLLEGE OF ARTS (Phase One: 1971-1978)

4.1. Introduction

The New Dance development at the Theatre Department of Dartington College of Arts, distinctly departing from the conventions prevalent in existing or established modern dance teaching and training methods in the UK, passed through different phases during the 1970s-1980s. The arrival of Colette King, first as a senior tutor in drama (1966-1968), but particularly as the new head of the 'Theatre Department' (1971-1983), brought the post-war Dartington conception of the integrated, or combined, arts approach alive. King's perception of theatre and performance guided the appointments of the Department's staff, who were mainly artist-teachers. Her ideas about, and belief in, the potential of theatre practice, particularly the importance of image-making processes, both for the individual in relation to 'his or her immediate world' and the society in which the practice is situated, informed the structure and content of the four year course in 'Theatre Language' (CNAA, 1975:3). The curriculum proposal and related syllabi for this BA (Hons) degree, which integrated the disciplines of dance, acting, directing and writing, were submitted for validation to the CNAA in May 1975.

One of the structural developments in the field of dance in the mid-1970s, which broadened the perception and raised the status of dance, was the validation of academic standards and approval of dance as a specialist subject for degree study. As a tertiary educational arts institution, going through the CNAA validation procedure, Dartington

College of Arts (staff and students) had to defend and argue for the integrated dance element, particularly its viability as a main degree option. This was not unusual at the time, as is illustrated by Silver's account of the 'complex and intensive developments' in the field of the 'combined courses in the creative and performing arts' (1990:125-127).

What was unusual however, was the nature of the dance instruction incorporated in the curriculum, which was based on American Mary Fulkerson's innovative approach and practice (she was appointed in 1973). The eventual validation of the 'Moving for Performance' syllabi followed in 1977 after the practice was in place, tried and tested. This can be perceived as being in line with one of the identified features of the Dartington tradition, 'theory evolving from practice'. The approved status of the experimental and explorative dance and movement programme as a central study component in 1975 and subsequently as a main subject of study in 1977 can be seen as a unique achievement for a national educational institution at the time.

This chapter identifies the period between 1971-1978 as the early formalising, or first phase, in the New Dance development at Dartington College of Arts. Through careful examination of the CNAA proposals, the shift from initial departure from established tradition to active agency in broadening the boundaries of existing conventions in dance training and education is revealed. Especially in its persistent and successful pursuit of accreditation for its dance programme, Dartington College of Arts' important and pioneering role in the formal establishment and legitimisation of New Dance practice and ideas during the 1970s is

demonstrated. Moreover, by illustrating and highlighting the cross-disciplinary entry point of the innovative practice and approaches at Dartington, one can begin to clarify certain 'non-dance' elements contributing to the evolving New Dance forms, performance and teaching modes at the Theatre Department.

#### 4.2. The New Approach to Dance at the Theatre Department

The early 1970s were a time of informal transition at the Theatre Department, when, after Ruth Foster's retirement (1971), the new head of department, Colette King was looking for a teacher-artist with an approach to dance as an integrated 'language of theatre', as both Cox and Alston mention in interview. King was preparing the four year degree proposal to be submitted to the CNAA in 1975, which may have been a consideration in locating the right candidate. Academic qualifications in the subject of dance were unusual in the UK at the time. American dance practitioner Mary Fulkerson, who was appointed as senior lecturer in 1973 (to head the dance and movement studies), held a BA in 'Performance' and an MA in 'Choreography' from the University of Illinois (CNAA, 1975:132). Her background, areas of interest and expertise are expressed in the proposed curriculum (1975) and re-appear, more closely articulated and systematically codified, in the re-submitted and re-formulated dance syllabi, validated as a main subject of study by the CNAA in 1977.

Before Fulkerson's appointment, a number of experimental modern dance practitioners, who explored and questioned conventions of their

respectively received dance training, taught on the (then still) two year diploma course at Dartington College of Arts. They had been invited (with King's approval) by Janette Brookes, an ex-Dartington student from the Dance and Drama course (late 1960s), who was holding the full-time teaching post on a temporary basis. All these dance practitioners were to return to Dartington, to teach and perform at the Dartington dance festivals between 1978 and 1987. From the oral evidence of dance practitioners (such as de Groot and Alston), who taught at the College during this transitional period (1971-1973), it appears that the primary concern at the Theatre Department was the integration of the component elements of theatre studies: acting, directing, writing and movement. Intentions as to the development of dance as such are not overtly evident at this stage.

Although the body and its senses were central to the inter-connection of the disciplines, the practical approach was shaped by a predominant theatre, or actor/performer's, training perspective, seemingly without a full understanding of, or focus on, what was required for the study and training of dance and dancers. This point is confirmed by Fulkerson in retrospective comments in published articles and the personal interview with the researcher (see Early, Claid & Prestidge, 1978 and Fulkerson, 1985). Pauline de Groot from Holland, an American-trained dancer/choreographer was a visiting guest artist-teacher for three summers in a row (1971-1973). She recalls that during this period:

There was a question about people [the students] being able to focus on dance. They were in the Theatre Department, they were doing a lot of writing, theatre making and some dance. From a dance point of view, it wasn't enough, they were complaining and I was agreeing.

Richard Alston and the Strider Cooperative, whom Jordan refers to in retrospect as 'perhaps our first so-called New Dance group', also stayed at the College in the Spring of 1973 as guest artists, to perform and teach (1987b:4). As Alston recalls, King asked if he and Strider

would be interested in being the dance side of the department, by coming there and doing three residencies a year, as a small company. We said "No, you must have someone there all the time, otherwise dance will just disappear. You can't just do a bit of dancing and stop".

According to Alston, King then asked if they knew anyone who would be 'appropriate for this department'. Australian dancer/choreographer Nanette Hassall, a member of the Strider Cooperative at that time, knew Mary Fulkerson from New York, where they both studied at the Cunningham Dance Studios in the late 1960s. Hassall suggested Fulkerson to King as a possible candidate for the dance post at Dartington and herself returned to Dartington to teach in the following year.

Fulkerson recalls what she perceived as her starting point and initial terms of engagement at the Theatre Department of Dartington College of Arts in 1973 as follows:

I was never quite sure, when I came there, I think dance had been more of a surface course for theatre, that's the feeling that I had. I never really knew what place it had, but Colette [King] certainly saw the option and wanted to create something more individual and powerful in its own right for dance and she made it clear to me that dance should have an equal part in the building of the profiles of exciting students. I was asked to define a course, compatible with the overall aims, both socially, psychologically, artistically, aesthetically and physically, of the whole Department.

Initially Fulkerson's 'new' (to Britain) approach to dance, teaching and performance was not fully understood, not even at Dartington. Ruth Foster for one, as Cox remembers - 'was perplexed by Colette's choice of

Mary and very critical'. Cox further recalls, as the memorable feature of Fulkerson's first teaching session (at her interview for the post), 'she ran round and round the dance school... most of us could not make head nor tail of it'.

How different conventions, values or expectations may have affected the production and the perception of the 'dance' activity, in this particular instance the running, is illustrated by quoting from Fulkerson's account of the same interview situation:

Just before me, someone else was teaching a Graham class and she got as far as to the point in the Graham warm-up, where the students were ready to stand and leave the floor. That was all that she had time for in the hour and a half of teaching, because it was her first meeting with the students and they didn't know anything really about her way of work and she was very careful and specific. So they only had gotten through that floor warm-up of the class for whatever reasons and I felt desperately that they needed to move and I asked them to run. I remember just feeling they were frozen in these little shapes on the floor and they desperately needed to run and I asked them to run and run and run. You know, fling their arms and look around, all those things just to get a sense of kinetic awareness in their bodies and also I thought if they became really tired, they would shed some of the facade that seemed to be frozen around their bodies and sort of mannerism and so we ran for quite a while and when this was over, they were really nicely rinsed out and we began the class.

Fulkerson's trial session met with the approval and support of the new head of the Theatre Department, Colette King. In Cox's opinion 'no one else could have chosen Mary at that time'. King's supportive attitude towards Fulkerson's experimental and explorative work continued throughout the years, according to Fulkerson:

She was like a register, a thermometer... a register of what was happening and I could tell her scale of humanity was a lot to do with self-actualisation. When she saw someone really ask the questions of themselves that they needed to ask and really follow it, she was deeply moved and that was what I was doing in my work and it connected with what she saw and I could see the richness of what I

was doing, being registered by her. It wasn't very often that these moments happened, it was just very infrequently, but it was a great support.

Thus, Fulkerson was invited to take up the post of 'Head of Dance' and after agreement with the Principal of Dartington College, Peter Cox, on certain conditions, she accepted. Fulkerson recalls that she 'made some outrageous demands' and asked Cox for:

money, to bring in other people and money to travel myself away, because this is not the place where you should get stuck and I would like to have a chance, for me personally to continue working with the students that I had at Rochester [USA]... and I said (I'd heard it was very cold in England), "I like a house with central heating"... and he looked at me straight and said: "Done".

The simple and apparently personal conditions set by Fulkerson were to affect the shape and form of the New Dance development at Dartington College of Arts, as well as later in the UK and the European continent (particularly Holland). From 1973 onwards, Fulkerson invited a number of American dance practitioners to teach and work at the College. Through the personal connections made at the College, especially at the subsequent Dartington dance festivals hosted there (1978-1987), many of these American dance practitioners, including Steve Paxton, Daniel Lepkoff, Nancy Topf, David Woodberry and Marsha Paludan, formed part of a growing international network of dance practitioners who taught, performed and made choreographic work on an inter-continental scale during the 1980s. For example, all the practitioners mentioned here are amongst those listed by Merx as guest teachers engaged in projects for the School of New Dance Development (SNDD), in Amsterdam, Holland (1985:74-79).



4.2.1. Mary Fulkerson, Tropical Fruit and Strider

On acceptance of the full-time appointment at Dartington College of Arts, Fulkerson gave up her teaching post at Rochester University (USA). She had still held the Rochester post whilst she and her husband, Jim Fulkerson, who had been invited to be 'composer in residence' by the 'Deutscher Akademischer Austauschdienst' (German-government funded), were living in Berlin for one year (Riverside Studios leaflet, 1981). It was at Rochester University that Fulkerson founded the Tropical Fruit Company in 1969 (Livet, 1978:71). The Company consisted mainly of her own students, including David Woodberry, Daniel Lepkoff, Deborah Chassler and Alice Lusterman, with whom she had been undertaking earlier exploratory Release and Imagery related work. According to Fulkerson:

We were in a process and it wasn't finished, I asked for them to be able to come over and do some more work with the Tropical Fruit Company.

Subsequently, members of the Tropical Fruit Company were among the first of a group of American dance practitioners who were to visit and work at Dartington College of Arts from 1973 onwards.

Alston and Strider did three more residencies during the first year of Fulkerson's appointment (1973-1974). Their summer visit in 1974 coincided with Fulkerson's 'Fruit Company', as Alston remembers:

We had a class with a different member of the Fruit Company each day and we worked with them and improvised, it was just marvellous... we got totally involved in the Release work for two months and it was totally eye-opening and gave some incredible information.

Fulkerson also made some choreographic works for Strider at this point, a group work 'Small Brown Shell', in which each company member had an



improvisational solo around a different movement quality and a solo piece for Dennis Greenwood called 'We love you Dennie' (for an image of the latter, see Jordan, 1987b:4). On his return to London, Alston found (to his excitement), that he could feed the Release work into his existing mode of teaching:

I didn't find it contradicted, that's probably how the two most important elements in my own language came together. The Anatomical Imagery work, the working from the inside and working from the joints, rather than just pushing the muscles around and so on, along with the clarity of line that you get from the Cunningham-based work.

However, the noticable effect of Fulkerson's improvisational Imagery work and the Release techniques on Strider's performance work was not received as a positive development for the company by the Arts Council at the time and contributed to the withdrawal of Strider's Arts Council funding (1). Strider disbanded and Alston went to America in 1975 to study for two years at the Cunningham Studio in New York. He returned to Dartington for the first dance festival (1978) and taught for a term in the spring of 1980. Alston then became the external dance assessor for the College and in that role formalised his regular contact with, and remained informed of, the Dance Department's activities between 1980 and 1986 (Dartington Review Document, 1986).

#### 4.2.2. A Rotating Number of Guest Teachers

I developed this policy where instead of having one teacher for a period of time, what we could do is invite a number of teachers to find out what we really needed and what could be done. That was a great way to spend the money and that was a way we continued until Nancy Udow came for two years and then Steve [Paxton] was there for two years. Then we went back to the rotating of a number of guests.

All the people who came were close, important and admired friends,  
that was the only reason I could get them to come to Dartington.

Mary Fulkerson

Until the late 1970s, the invited teachers were from a group of 1960s American New Dance proponents, the 'post-modern' dancers involved in the Judson Church experiments in New York, or contemporaries of Fulkerson (see Banes, 1987a and Robertson, 1985). According to Fulkerson, these were mainly people she had met and worked with whilst studying at Illinois University, including Valda Setterfield and Steve Paxton, who were part of Yvonne Rainer's piece 'Continuous Project Altered Daily' there, and fellow students: Nancy Topf, Nancy Udow, Marsha Paludan and John Rolland (see Rainer, 1974:129, 146). Of the former two dancers, Fulkerson noted that 'obviously they were seven years ahead of me and very much more established in the dance world'. The latter four, like Fulkerson, had become very involved in the 'Release' teaching of Joan Skinner at Illinois (1966-1967), later formulated as the 'Skinner Releasing Technique' (2). According to Fulkerson, each dancer pursued different aspects and directions of that initial work with Skinner, such as Rolland's further investigations and descriptions of the 'anatomical concerns' and Paludan's work with voice and theatre (see Rolland, 1996; for more information on Udow, see Hayes, 1979b; for Topf, see Prestidge, 1982 and Topf, 1982). In Fulkerson's words:

We all knew at that point that there were worlds beyond what we were able to describe and of course we all went into this world in different ways.

Fulkerson continued to explore 'choreographic possibilities' through 'imaginative explorations', drawing on the 'Rest Position', silence,

stillness and 'listening' to the body, as starting points (3). Fulkerson recalls:

I could tell that the physical image was the starting point for me, because from that physical image, I would get a specific physical result and from the physical result certain imaginative concerns, dreams, memories, images, thoughts would just come flooding out and because of that I knew there was access somehow through this process. It was the access to this world that fascinated me.

It was this process of 'access' (to compositional elements of dance, movement and the body), which was transmitted to the students at Dartington through choreographic exploration based on Fulkerson's teaching of Release, or Imagery work, also called Anatomical Imagery, or Mind-Body work. According to Fulkerson, she purposely tried 'to defocus the naming process', as she perceived the nature of this work not to be one thing, 'a formula, or one answer', but as 'an open inquiry in which every dancer participates'.

Fulkerson also incorporated technical aspects of physical skill training, in order to develop the 'receptive' body, to move effectively and economically, facilitating 'easy action' (Fulkerson, 1977:51-88). Cunningham-based technique with the inclusion of Release, anatomical and kinetic awareness principles was taught by Fulkerson and most of the invited guests. The invited guest teachers had a similar training background and movement vocabulary to Fulkerson (e.g. Nancy Udow, as illustrated in her 1978 article 'The Use of Imagery in Dance Training'), or shared her explorative approach to the body, technique, choreography and performance (e.g. Hasall and Setterfield).

Another regular feature of the dance and movement studies at the Theatre Department of Dartington College of Arts was Paxton's teaching of Contact Improvisation and his preceding and related practice-based research, which led to the 'invention' of this original 'innovation in modern dance' form in 1972 (McDermott, 1977:7). In 1980, Paxton referred to the following definition of Contact Improvisation to straighten out possible 'confusions' about the term in England:

it is an activity related to familiar duet forms such as the embrace, wrestling, martial arts and the jitterbug; encompassing the range of movement from stillness to highly athletic. The exigencies of the form dictate a mode of movement which is relaxed, constantly aware and prepared, and on-flowing. As a basic focus, the dancers remain in physical touch, mutually supportive and innovative, meditating on the physical laws relating to their masses: gravity, momentum, inertia and friction. They do not strive to achieve results, but rather to meet the constantly changing physical reality with appropriate placement and energy (1980:25) (4).

Other American, or American-trained, visiting guest teachers between 1974 and 1978 included Albert Reid, Valda Setterfield (originally from England), Steve Paxton, Nanette Hassall (an Australian) and Nancy Udow. What these proficient dance technicians all had in common with Fulkerson and each other was an investigative and experimental attitude - the 'open inquiry' - which was evident in their recent (1960s) past and in their current dance practice.

At this point in time (mid-1970s), the level of public interest in these American dance practitioners was minimal, as is illustrated by Fulkerson's recollection of a 1974 guest-artist visit:

the first time, we had as guests Albert Reid, Valda and Steve. I tried to share, I wrote to every institution in England that I thought might have an interest in this and none even answered my letter. Really I must have written about twenty letters, with press kits, with all these people's information and everything. There was

not one inquiry about that, just nobody wanted to know at that stage. To my discredit I didn't follow it up and keep it going year after year, but gradually it developed.

#### 4.2.3. Steve Paxton: Most Frequent Long Term Visitor

Visiting guest teacher Steve Paxton (1974-1978) became a full-time member of staff between 1978 and 1980 and then resumed his teaching as a visiting guest artist at Dartington College of Arts until the late 1980s (5). Paxton was known for his explorations of minimalist (conceptual) and pedestrian movement (such as walking, standing, sitting) with the Judson Dance Theatre (1962-1964) in New York, whilst still a member of Merce Cunningham's Company (1959-1964), and subsequently with 'Grand Union' (1970-1976). Improvisation, featuring throughout his explorative practice (1960s-1990s), is possibly the 'key concept' in Paxton's choreographic approach, teaching and performance (Rubidge, 1986d:2).

In 1964, Paxton had stayed and performed at Dartington as a dancer with the Merce Cunningham Company. The visit, organised by Peter Cox, was part of the first European (and world) tour of the Company (see Dance and Dancers, July, 1964a:8 and cover page, *ibid*, August, 1964b). There were two performances (which as Paxton remembers included the piece 'Story') and two lecture events by Cunningham and his collaborators, composer/musician John Cage and visual artist/designer Robert Rauschenberg, putting into practice their unconventional 'chance' and meditative 'Zen' Buddhist procedures (see also Barnes, Goodwin & Williams, 1964). According to Paxton, at the time the performances and lectures were received by a 'shocked' Devon audience. Cox, who had

organised the visit with special permission of the Elmhirsts because of the expenditure involved, recounts that as a result 'we lost our audience for three years', but that the performance and lecture events had been 'fabulous' (Document Dartington Arts Society, 1964).

Ten years later, Paxton returned to Dartington College of Arts for a three week visit in 1974, invited by Fulkerson, whose work he supported and with whom he shared a number of connections. These included people and places such as influential practitioners Cunningham and Cage, the earlier mentioned meeting during Rainer's project at Illinois University, students Lepkoff and Woodberry (Fruit Company members) and the teaching post at Rochester University, which Fulkerson took over from him and Barbara Dilley in the late 1960s. Between 1975 and 1978, Paxton's teaching visits to Dartington extended to full term projects. He also performed and made choreographic work there; for example 'PA RT' was created by him and Lisa Nelson in the Dance School of the College (6).

During the 1960s, the period of the first post-war New Dance wave in the USA, mostly identified as the time of the emergence of early American post-modern dance forms, Paxton (engaged in his minimalist, pedestrian movement investigations) recalls 'ten years of walking, standing and sitting pieces' (7). Whilst the 1970s were, according to Paxton 'the main decade of improvisational study for me' (see also Paxton, 1977). In 1972, Paxton took 'one strain' of this study area and devised and instigated 'Contact Improvisation', in his words 'just to see if a technique was possible... to make improvisation comfortable' and 'to

have something very concrete to teach about'. This in turn, he reasoned, would give his students something 'concrete' to teach, which was not, as Paxton put it 'the conventional dance of today', or 'already a well-filled market' (see also Paxton, 1975, 1982 and Novak, 1990).

After his full-time engagement with the College (1978-1980), Paxton returned to being a guest artist, often visiting twice per academic year. He taught and performed at the Dartington dance festivals and undertook regular project work, for half or whole term periods throughout the 1980s. In that role and capacity, Paxton could continue his active involvement with the growing Contact Improvisation community in America (see his regular contributions in Contact Quarterly magazine), as well as his transatlantic, international teaching and performance engagements (illustrated by articles in the Dutch dance magazine, Notes, such as Paxton, 1991:26; List, 1992 and Tee, 1993). This dynamic and wide-reaching mode of practice can be seen as his hallmark up until the present (8).

#### 4.3. The Practice Formalised and Formulated

The early generation students of dance, who attended the two year diploma course at the Theatre Department between 1973 and 1976 (still with the one year teaching certificate option at Rolle College, Exeter University), were effectively the first British-trained products of the new and innovative approach to dance, movement and the body pioneered at Dartington. The approach, based on Anatomical Alignment, or Release principles and Imagery work combined with Contact Improvisation and



related (including 'pedestrian') movement investigations, was mainly inspired and informed by the teaching practice of the American dancers Fulkerson and Paxton. According to mid-1970s student, Laurie Booth:

Two years working with Steve and Mary was a pretty intensive kind of thing and provided most of the basic models for teaching which I would require for a life-time quite frankly. The actual nature of the material which is being taught can change, but the actual way which that information is passed on, I found very useful and I really don't see any reason to change it radically.

The practical teaching and learning models, which students such as Booth received, were derived from experiential practice that involved the self and the body in performance of 'movement and stillness' and observation of the related physical, mental and imaginary processes (Early, Claid & Prestidge, 1978:13). This explorative and investigatory mode was applied in choreographic studies, as well as in the learning of technical elements and physical skills. The physical movements and images generated were supported by mental imagery, visualised in the 'mind's eye', from inside out (Meekums, 1977:8). This was different from the traditional mirror model, often employed in dance training (then and now), where the image produced aims to perfect the outside 'ideal' image of either one's own body reflected in the mirror, or the teacher whom one 'mirrors', or copies. The teaching practice and format did not, in the main, occur in lines, or set formations, and the Dance School at Dartington did not have mirrored walls, or barres. From photographic images of this period a sense of an informal movement laboratory can be gleaned, as is illustrated in Fulkerson's 'Language of the Axis' (1977).



Improvisational structures as compositional elements in the 'setting' of choreographic scores and as a 'live' performance mode, were also part of the practice-based models received by the students during this period. These were taught, and were also visibly present in the performance modes of both Fulkerson and Paxton, who regularly showed their work at Dartington College of Arts. Dancer/choreographer Laurie Booth, a student at the time who continued to explore improvisation as a direct performance mode, attributes the following to Paxton's teaching:

Structures tend to make themselves. I think there is a way - when you're working on something - material lets you know how it wants to be used. So structure is implicit in everything you do, everything has structure. This is something which Steve [Paxton] taught me. You really don't have to think too hard about structures... it's more about, you have to form a kind of attitude of like you start something off, you kick off, get stuff going and then have to step back and let the stuff itself talk back at you. For me that's the compositional process really.

Although the applied methods and techniques in the new 'open inquiry' approach to dance and movement training were described as not being 'one formula', or 'one answer' by Fulkerson, the transmitted practice began to be formalised, if only in the initial resulting shape and form of the received teaching, manifest in the Dartington students from this period (1973-1976). By the mid to late 1970s, these 'First Phase' Dartington-trained dance practitioners began to join and mix with the growing number of experimental, independent dance artists that made up the New Dance scene in London and the regions. People like Bonnie Meekums, Martin Rudin, Linda Hartley, Dick Lawton, Laurie Booth and Arianna Economou performed at the first Association of Dance and Mime Artists (ADMA) Festival (1977) and taught in places like Action Space (now the Drill Hall Arts Centre) and the Battersea Arts Centre (see Dupres,

Prestidge, Givens, 1977:13-15 and also Malecka, Givens & Langdon, 1978:4, 22).

The emphasis on the previously noted 'experiential' practice, without focus on 'the naming process', possibly stimulated the identification of aspects of the approach by the ex-Dartington students for themselves. In her article 'Moving Towards Equilibrium', in the first New Dance magazine and an interview in the second issue, Meekums expressed ideas (such as 'anybody can dance'), and her descriptive terms are closely related to, and influenced by, Fulkerson's Release teaching and credited as such (Claid, 1977b:10). Another example is:

All the images I use have an anatomical grounding. I think in terms of balancing the body anatomically, bone on bone, muscle on muscle. The images are constructed for you to actually perform the actions in the most economical way, using only essential muscle tension  
(Meekums, cited in Claid, 1977b:11).

Hartley, in 'A Process to Use in Many Ways', identified the following:

The term Release... means a releasing of unnecessary tensions in the deep layers of muscle which hold the bones, which allows the bones to find a more natural and economical balance one against the other. Images visualised within the body are an aid to this happening  
(1978:3).

Even though Hartley noted the inadequacy of 'labels' and reiterated that 'the process is not a formula, but a tool..', these articles and later writing begin to name and describe aspects of the un- or non-defined movement approach, the practice and its processes (1978:3,5). Subsequent articles (by both Hartley and Meekums) further demonstrate how Release principles can be applied and developed in different directions

including holistic therapeutic approaches to health and well-being (see Hartley, 1983, 1984a, 1984b, 1995 and Meekums, 1987, 1990).

So it can be seen that the writing of the 1970s generation of Dartington dance and movement students, in addition to their active teaching and performance output, contributed to the formalisation of the new approaches to dance pioneered at the College. Moreover, this Dartington-trained generation was instrumental in the insertion and absorption of certain principles (practice and ideas) emanating from Dartington into the broader national New Dance arena, the rapidly expanding New Dance community and the accelerating New Dance movement.

#### 4.3.1. Dance Publications: The Dartington Theatre Papers

Further contributing to the formal establishment of the - if not new - certainly innovative dance practice and approach in the UK were the Dartington Theatre Papers. These were instigated by the senior writing tutor Peter Hulton, who became the editor of the Papers. The subjects, themes and people covered brought to the fore some of the practices and ideas central or relevant to the 'Theatre Language' course curriculum proposed to the CNAA in 1975.

The First Series (1976-1977) included articles by two American dance and movement practitioners who had influenced Fulkerson in the 1960s. Barbara Clark (student of Mabel Todd and one of the originators of Anatomical Alignment work) contributed 'How to live in your Axis, Your Vertical Line' and 'Body Proportion Needs Depth' and Anna Halprin wrote

about her work, 'The San Francisco Dancer's Workshop' (Dartington Theatre Papers, 1977, Nos. 6, 8 & 10; Todd, 1937). These articles were previously unavailable in the UK, which meant that the underlying ideas, principles and methods of these new approaches to dance had remained relatively obscure. For instance, the work of Anna Halprin (with whom Fulkerson studied in the summer of 1965) had apparently already by the late 1950s moved away from 'the existing modern dance tradition' (Turner, 1989:99). Also published in this series was Fulkerson's writing on some of the main principles in her work: 'The Language of the Axis' and an interview with Paxton (by Hulton): 'In the midst of standing still something else is occurring and the name for that is the small dance' (Dartington Theatre Papers, 1977, Nos. 4 & 12).

The Second, Third and Fourth Dartington Theatre Papers Series (1978-1982) continued to contribute to the distribution, circulation and access to new ideas in dance and theatre practice and included articles by American dance practitioners such as Rainer, Udow and Bardí, as well as Paxton and Fulkerson. The cheap editions (generally 60 to 80 pence each), made available the historical and theoretical background that informed the dance and movement teaching at the Theatre Department. As such, the Dartington Theatre Papers helped to disseminate practice and ideas, not only to the students on the four year 'Theatre Language' course (from 1976 onwards), but also to the wider public domain outside of Dartington College of Arts.

#### 4.4. The Four Year BA (Hons) Degree Course in Theatre Language

We believe that the student's initial energy should go into the rebuilding of a direct and simple contact with his or her immediate world. This is the source of live language, verbal or non-verbal, and it is from live language that theatre language must be selected. In practice this means that in the Central Studies of moving, acting and writing there will be in the beginning an emphasis on sensory work, on the development of each person's resources in moving, touching, seeing, and hearing anew (Foreword, CNAA Proposal, 1975:3).

In May 1975, the Theatre Department of Dartington College of Arts submitted the 'Honours Degree in Theatre Language' to the Council for National Academic Awards (CNAA). The dance and movement element was formulated and integrated in the proposed curriculum. The presence of the innovative American practice and practitioners embodying the 'post-Graham' dance development can be seen strategically placed (moving from people to practice) in the 'Staff' section of the document and framed within the institution's own historic international tradition as follows:

The staff of this department has been built over the last few years. The ways of working have many roots in the earlier work at Dartington; a cross section of European, Russian and American artists who trained and performed here. At the moment the American contribution is strongly represented, e.g. the movement and choreography work, founded in the techniques and philosophy of Martha Graham, has now evolved to take into account the post-Graham development of Merce Cunningham and that of Release work  
(CNAA, 1975:128).

In 1975 the staff for the 'Central Studies' (elements undertaken by each student) of the 'Theatre Language' course included:

Writing for performance: Peter Hulton, Peter Kiddle;

Movement and choreography: Mary Fulkerson, Nanette Hassall;

Acting and directing: Roger Sell, Peter Feldman, Keith Yon.

With these people, and drawing on their practice and ideas, King had been able to formulate the BA (Hons) degree course proposal in 'Theatre Studies', which integrated the disciplines of writing, movement, acting and directing for performance.

During the preparation period for the four year course and the related integrated teaching practice at the Theatre Department, a collective focus on shared vocabulary and practice developed among the members of staff. This was undoubtedly related to the numerous informal Sunday afternoon workshop sessions held at King's house, which preceded the 1975 CNAA proposal (9). The shared cross-disciplinary, experimental and dynamic focus in practice and ideas among the staff, which continued throughout the 1970s, can be noted in the language of the proposal:

The work of the department, in its various forms, exists as one process, shared and subscribed to by members of staff. The process involves an on-going synthesis of present and past methods and the department believes that the student will gain most from the encounter he or she makes with such a synthesis (CNAA, 1975:128).

In the main, this group of staff members continued their teaching engagement with Dartington College of Arts until the mid-1980s. King, who had initiated the integrated 'Theatre Language' approach at the Department which resulted in the validated degree course in 1976, retired in 1983 and was the first member of the original staff to leave.

The same 'Staff' section of the proposal incorporates Fulkerson's earlier mentioned 'rotating guest teachers policy', which was also in line with Dartington's tradition of accommodating visiting artists:

It is policy in the department to allocate part of its budget for engaging visiting lecturers, including distinguished choreographers, directors, actors, playwrights and poets to work on projects with the students. In this way both staff and students are kept in touch with

practitioners in the arts and related fields (CNAA, 1975:128).

As stated in the 'Foreword', which set out the beliefs behind the proposed curriculum: 'the gradual formation of experiential knowledge and an immediate vocabulary of the sensory being' was to follow on from the initial exploration of the student's 'immediate world'. In addition 'the vocabulary of the established practitioner' (the staff and visiting lecturers), combined with the student's 'particular engagement with society', informed the development of the student practitioner's personal vocabulary, the derived 'theatre language' (CNAA, 1975:3).

Central to the 'cross-connections' and the inter-relation of the disciplines of moving, acting, directing and writing for performance was 'the body', and its engagement in the 'physical image', as stated in the section 'Connections and Processes' (CNAA, 1975:13). Shared in practice and approach, and connecting the disciplines, were skills of concentration, relaxation and observation to further develop the experiential knowledge of self and others, particularly in order to observe and analyse 'the body and its gesture', the breath, voice (sound) and words (CNAA, 1975:13). Observation and analysis were to be applied to both the in and outside processes of one's self and others. These cross-disciplinary skills, concerned with the sensory perceptive faculties, can be perceived as preparational for performance, necessary elements in the vocabulary of theatre language, important for acting, directing and of use in teaching practice.



More striking, however, was the function of these skills and achieved states of mind, in providing a structural focus of attention, which enabled and stimulated the compositional process. These skills were applicable and of use, not only in the re-creation, re-construction, or revival of scripted texts for performance (enabling the performer to enter existing texts of performance 'anew'), but especially in the creating and constructing of new, original work. Composition, the making or devising of original work, was stimulated in each component as well as across the disciplines. Choreographer/dancer Booth identifies the observational skills as one important cross-disciplinary feature of his Dartington training (1975-1977):

It's just a question where you put your attention. I think that is what the great thing about the Dartington training was, whether it's in dance, or in writing, or in acting, that was the thing, the looking in and the looking out simultaneously.

#### 4.4.1. Theatre Practice and Related Contexts: The Third Year

In the four year course, effectively operative from 1976, the 'particular engagement with society' of the 'theatre language' student practitioner was an additional element to the preceding Dartington training. This was the contextual element, formulated as the one Central Study not based in the practice of theatre, but in its related contexts defined as 'Individual and Social Processes' (CNAA, 1975:5). At the time of the proposal this element was taught by Krysla Yardley (later, from 1979 onwards, by Anne Kilcoyne). As is stated in the 'Content of the Course' section, this study formed 'with the practical work, the basis of an enquiry into the relationship between theatre language, psychology



and sociology' (CNAA, 1975:11). The philosophy behind this particular Central Study can be detected in the last paragraph of the 'Foreword' of the 1975 proposal:

We believe that this course, based on the origins, development and use of theatre language, will raise the level of integration within theatre studies and at the same time help in a small way to reverse the current trend, particularly in urban locations, towards the alienation of one person from another (CNAA, 1975:3).

It was this element of relational enquiry which extended and broadened the range of the 'attention' in the observational processes involved in the training of the theatre practitioner (CNAA, 1975:80). Conceptual frameworks of psychology and sociology such as the study of perception, the sensory systems, audience reception, play, group behaviour, urban development and political perspectives were introduced side by side with the theatre practice-based training, which emphasised the development of the immediate sensory performing body awareness. These theoretical frameworks, supported another unusual experiential and experimental practice-based feature of the course. Within the four year course structure was the 'Third Year', to be spent in 'the community' of an 'urban locality' (CNAA, 1975:80). This one year out of Dartington's rural setting enabled the students to put their 'knowledge into practice within particular social contexts' (CNAA, 1975:77).

After completion of the first two years (Part I of the degree which included the Central Studies, one specialised Extended Study and a programme of supporting Related Studies comprising Music, Design and Folk Studies), the 'groundwork' for the third year was laid, according to 'The Third Year Statement' of the proposal (CNAA, 1975:77). Liverpool

and Plymouth were named as possible urban locations, but from 1977 onwards two studio bases, each with one full-time member of staff, were established by Dartington College of Arts in London and Plymouth, Rotherhithe Theatre Workshop (RTW) and Plymouth Action Community Theatre (PACT) respectively. These remained the stable third year placements until the late 1980s. This distinguished the third year Dartington project from, for example, the sandwich course model or apprentice-type attachments to existing dance or theatre companies.

From these established bases the students learned how to apply, adapt and share their skills as 'theatre practitioners' - be it as dancers, choreographers, writers, actors, directors, or all of these roles combined, in their immediate living environment. This was envisaged as occurring in a three-phased development for the student:

- 1) an observational phase in the locality 'looking and listening for new elements in his theatre language', attached to people working in the area,
- 2) 'creation and performance' within the locality, the 'presentational theatre language' phase,
- 3) the phase of 'interactional theatre language', the 'joint creation of the image, as in session work with children involving improvisation, or as in therapeutic work in hospitals' (CNAA, 1975:77).

In particular the 'interactional' phase involved teaching practices in the transmission of certain theatre language skills. This included the sharing of imaginative creative processes with a variety of non-trained individuals or groups from different (and differing) orientations, backgrounds, ages and interests.

In the fourth year, on return to Dartington, the students consolidated, evaluated and placed in a wider theoretical and historical context (supported by a series of Central Studies related seminars) their third year practical experience. Years three and four formed Part II of the degree study. In the fourth year, as in the second year, written exams took place, as well as a final practical assessment piece in the form of 'The Statement in Action' (CNAA, 1975:76-77).

According to the proposal, the extra time, the 'full' third year, was requested for the following reasons:

because the students will, of necessity, be engaged in two of the most difficult and time absorbent activities: creating a relationship and creating works of social, even political, awareness  
(CNAA, 1975:78).

Time was identified as an essential requirement, in order for the student practitioner to 'make proper attachments', to 'research the area and identify specific needs', to 'prepare and work the theatre activities' and to 'evaluate' (CNAA, 1975:78). Other reasons for the necessity of the third year were stated as being 'for educational, social, cultural and research purposes' (CNAA, 1975:78).

The stated cultural purpose of 'ensuring more art of people and less art for people', combined with the above noted possibility of students creating work of 'social, even political awareness', illustrates the innovative quality of the thinking and ideas behind the course structure and content, connecting arts practice with social and political concerns (CNAA, 1975:78). Although the original intention may have been to complement the overall training of the 'theatre practitioner', the third

year project and experience in effect positioned the practice of 'theatre language' firmly in the socio-cultural arena and realm of contemporary society.

The four year BA (Hons) degree course in 'Theatre Language' was approved by the CNAA in 1976. At this stage the dance and movement element was incorporated as a 'Central Study' (undertaken by each student), but the proposed dance study programme was not accepted as a main, or 'Extended Study' option and therefore could not be formally validated. The specialist dance element had to be re-written and re-submitted and was approved one year later. This factual statement is not as straightforward as it sounds - the approval followed only after what can be perceived as a battle for the new approach and practice and the broader concept of dance implied. In other words, the validation of the dance element was achieved after a considerable validating procedure and testing time for the staff at the Theatre Department of Dartington College of Arts during the mid-1970s.

#### 4.5. The Validated Dance Element 'Moving for Performance'

In 1975 the study of dance, 'Moving for Performance', was proposed both as an integrated element, one of the 'Central Studies' undertaken by each student, and as a specialist main subject, one of the 'Extended Studies' options, in the four year course programme (CNAA, 1975). As a programme of specialist dance and movement study, a component in the curriculum of the experimental contextual BA (Hons) degree study of 'Theatre Language', the dance element was not validated by the CNAA

until 1977. In effect, the first official, 'formal' Dartington dance - or more appropriately 'movement' - specialists did not graduate until 1981 (Dartington Review Document, 1986:6).

The experimental, contextual location of dance and movement in itself can be seen as a deviation from the traditional training of dance specialists. This, combined with the unconventionality of the American practice transmitted, placed the dance training at Dartington College of Arts at the edge of experimental or New Dance establishment in an educational institution in the UK at the time.

It can be argued that an awkward factor in the formulation of the innovative dance and movement practice may have been the (so far identified) slightly ambiguous place of the dance element as both a specialist study and 'movement component' in the 'Theatre Language' course. The tenuous position of dance was confirmed again in a 1985 article by Fulkerson, looking back on the start of her job at the Theatre Department in 1973:

My job was to define the movement component of the proposed degree course. There had been a growing desire to change and develop movement training in the light of the whole course, as it was just beginning to take shape. The conceptualization of the movement component was left entirely to me, but it was never seen as a dance course within a theatre department, but as a component joined to the other components important in the making of the theatre image, theatre being defined as performance, and/or interaction in a broad and experimental context (1985:12).

The unconventional approach to the study of movement and dance at Dartington College of Arts did not go unchallenged. Cox confirms that the 'real troubles' for Dartington College in the CNAA validation

procedure were 'over the dance', particularly in the verbal articulation, the writing of the proposal. He remembers that a member of the visiting CNAA delegation suggested that Fulkerson did not understand the English language and that this affected the formulation of the dance programme. In a 1978 interview Fulkerson put it this way:

We've had help from the CNAA Panels, giving us questions, telling us why what we were writing and thinking was not communicating what we were doing, but in actual fact, the practice of what we have done here for the past four years has formed the research for the programme itself, and it has also been the crucial point in the validations. The practice has shown the value of what is going on, and that is just as it should be (Early, Claid & Prestidge, 1978:13).

Besides the noted tenuous position of the dance and movement studies in the 'Theatre Language' course, two other aspects may have affected the effective formulation and appropriate (written) register for communicating the elements of the practice-based discipline. The first can be identified as the new, innovative and unconventional nature of the proposed dance and movement practice itself, which was required to be expressed and communicated in the form of academic structural conventions such as curriculum and syllabi. The body of knowledge underpinning the new practice had to be identified for this purpose, in its historical and conceptual frameworks. Although this can be seen as a necessary task undertaken by a number of dance and performing arts educationalists in the CNAA validation procedures, the status and validity of the new approach to dance, movement and the body at Dartington College had to be proved and established at the same time. This was different from, for instance, the Laban methods and approach, which had been established in the world of dance and education in the UK since the 1940s. Secondly, the changing criteria and differing opinions

of what was considered 'dance' at the time, were more than likely reflected in the members of the CNAA Movement and Dance Panel and their criteria of judgement for the 'dance' element proposed by Dartington College of Arts. It must be noted that the format of the Panel had changed by the time the ensuing re-assessment visits took place (10).

However, as was noted earlier by Fulkerson, in the end it was the dance practice and approach to movement and the body in the student's work, which persuaded the Panel of the validity of the specialist dance element in 1977. According to Cox:

It was the students' reaction to Mary's work that got us through, when they [the CNAA Movement and Dance Panel] came for the second or third time, students just said "You don't know what you're talking about, you don't realise that this work, what we do with Mary in the morning, affects us right through the day, it opens us, rather than closes us", which is what the grand thing seemed to do.

Ex-Dartington student Booth, who presented a dance performance at the time of the CNAA visit, also confirmed that it was the students' reaction to, and their practical demonstration of, the results of Fulkerson's teaching methods to the CNAA delegation, which led to the decisive vote of approval. In 1982, the course was revalidated indefinitely (Dartington Review Document, 1986:1, last section).

#### 4.5.1. The Practice of Movement and Dance

In Central Studies we refer to movement, not dance. This is because the work is concerned principally with the analysis in practice of movement and not the establishing of a single technique of dance (Introduction to Central Studies in Moving, CNAA, 1977:5).



This is the opening statement of the 1977 validated proposal (re-stated in the 1986 Theatre Department Review Document). In addition to the refusal of a single style, or method of dance, the stated inclusion of 'the post-Graham development of Merce Cunningham and that of Release work' in the dance and movement programme of the Theatre Department, now extended to experimental British (and continental) dance practice and practitioners. For example, the work of Rosemary Butcher and Miranda Tufnell was incorporated in the 'Fourth Year Lecture and Seminar Series' under the heading:

Selected Contemporary activities within England as seen in Royal Ballet, Ballet Rambert, London Contemporary Dance and recent developments e.g. Basic Space, Janet Smith, Miranda Tufnell, Rosemary Butcher (CNAA, 1977:50).

The 1977 proposal also indicates the intent to include the teaching visits of dance practitioners, such as Janet Smith, Veronica Sherborne and Pauline de Groot (based in Holland). As 'guests' with various technical backgrounds, they embodied (through lineage) and represented the dance techniques of Eric Hawkins and Jose Limon, as well as those of Cunningham (CNAA, 1977:17, 19, 20). This is different from the 1975 proposal, in which the Cunningham technique is identified as the 'specific movement vocabulary' to be experienced by dance specialist students, serving 'the purpose of objectification of movement' and aimed 'at economy of movement' and 'clear, unmannered body design' (CNAA, 1975:19).

Other features indicative of the departure from, or extension of, the existing boundaries of convention and tradition in established dance training and education, can be further located in the syllabus:

During the first year the student takes as his or her premise the



study and operation of his or her present body, the way that body functions and composition of movement for it (CNAA, 1977:4).

The 'present body' did not imply the requirement of a previous movement training, or a particular (dance) body, which was unusual for a dance educational institution at the time. What was implied was the development of a responsive body through experiential knowledge; a practical 'body of knowledge' through 'the study of specific elements in dance technique' (CNAA, 1977:13).

The 'Moving for Performance' syllabus further expressed concern with 'the right alignment and ordinary functioning of the present body' (CNAA, 1977:4). This included the integration of ordinary and everyday movements as well as ordinary bodies in dance and theatre training and practice. The stated premise therefore implied that non-dancers, lay people, or 'present' bodies of all ages and backgrounds could have access to and enter the image-making, creative movement processes involved in the study of dance, without previous training. At the time Dartington College of Arts was open and welcoming to mature students applying for the course (remembered as a specific feature by Paxton). This continued into the 1980s, as is exemplified by Booth's 'success story' of then student Kevin Finnan (currently artistic director of Motionhouse). According to Booth, Finnan 'turned from this eighteen stone used-car salesman into this sylph-like dancer and political activist in the area of New Dance'. The innovative training approach to dance, movement and the body was also appropriate within the context of the four year 'Theatre Language' course, particularly the third year

students' activities in the communities of urban localities (CNAA, 1977:38-40).

Although, as Fulkerson noted, the movement practice, the 'doing' underpinning the CNAA proposals, had been in place for some years, the language of the approved version (1977) changed considerably from the previous formulation (1975). The descriptive theatre language (terms such as 'space', 'image' and 'building a piece') and the prescriptive style (possibly introducing too many new concepts at once) shifted to a discursive use of detailed dance specialist, physiological terms (CNAA, 1975:21). The 1975 proposal attempts to tell more about the practice than the streamlined 1977 version (11). Yet less is conveyed about the actual programme of study, as is illustrated by the following excerpt from the (very brief) 'Extended Studies' section:

The course begins with the learning of whole body movements (e.g. moving through space and simple motor patterns such as running and skipping. It then moves to an analysis of skills and their functioning. It considers the nature of rhythm and engages the student in the construction of movement phrases and the making of these larger units. Students will also have the chance to explore more formal considerations in choreography as they have been traditionally used in dance. Such considerations are, for example, spatial areas and those concerned with force, its displacement, timing and speed. They also include the relationship between movement and sound, the source for movement images and the problem of building a choreography (CNAA, 1975:19).

In 1977 the dance or movement practice is presented systematically as an accumulative teaching/learning model (based in Anatomical Release work). After a substantial introduction (CNAA, 1977:13-15), the Extended Study 'Moving for Performance' during the first two years of the course is formulated in the following units:

Year I Term 3: Making a movement which occurs in one moment.

Year II Term 4: Composing a simple sequence of movements.

Year II Term 5: Composing movement sequences within the local community.

Year II Term 6: Realizing a movement piece for performance.

Under the three main concerns, 'anatomical, kinetic, compositional', the developing levels of focus for the student in turn are listed in accordance with each of the units described. Accompanying this is a related listing of 'Connected Works' which includes guests, films, videos and books to be incorporated during the particular time of study of each unit (CNAA, 1977:16-21).

The terms absent from the 1977 approved version in comparison with the 1975 proposal are significant. For example, the term 'pedestrian' to indicate the ordinary and everyday movement concerns, disappears completely (12). 'Pedestrian Choreography' (CNAA, 1975:18) is changed to 'Composition of Movement for Performance' (CNAA, 1977:14). All this also suggests that the dance educational practice and approaches pioneered at Dartington were still very much in process of development and articulation during this time, which is reflected in the language employed. Another notable change is in the presentation of the structure of the fourth year Lecture and Seminar series. A chronological 'history of dance' framework is replaced by a thematic, non-linear, or a-chronological, more analytical approach to theatre dance, setting the various stylistic and (re)presentational genres in relation to narrative and movement (CNAA, 1975:93; CNAA, 1977:48-50).

Composition in dance, choreography, is central in the movement studies. According to Fulkerson, composition was the 'primary focus' of the dance training at Dartington (affirmed in Early, Claid & Prestidge, 1978:13 and Fulkerson, 1985:12). The study of composition was also the shared component with the other main study options of the course: writing, acting and directing for performance. The emphasis on the compositional process stimulated the making, creating, devising of new work for performance, in each of the disciplines chosen by individual students (to extend) as a main study.

Another feature of the Dartington training was that the overall integrated structure and content of the course inevitably produced multi-disciplinary performance modes, where text, dance, characters or personas, movement, voice, sound, music and objects formed an equal part in the compositional score of a piece. These were often the result of cross-disciplinary collaborations among both staff and students, putting into practice the developed shared process and vocabulary of 'Theatre Language' in performance (CNAA, 1977:13). This cross or interdisciplinary experience and influence can be seen as a specific and added element in the dance training and resulting practice of the Dartington graduates. It is a feature which became more evident and identifiable in a formal sense during the 1980s.

In the meantime, however, practitioners trained at Dartington in the mid to late 1970s had to forge new ground. They were not exactly trained to be executive dancers of the existing and established genres and styles. As choreographers, dancers, teachers and performing artists they were

charting unexplored territories and as such became active agents in the wider network of the New Dance movement and development in the UK and abroad. As early second generation New Dance exponents, they joined, and further contributed to, the expanding field of dance, extending the boundaries of existing practice, concepts and preconceptions.

One of the reasons for the first 1978 dance festival at Dartington College of Arts was to celebrate the CNAA validation of the dance studies: 'Moving for Performance'. On this occasion, New Dance Collective members Fergus Early, Emilyn Claid and Mary Prestidge interviewed Fulkerson for the magazine and asked her about the dance development at Dartington. In retrospect, the article not only records a meeting of the London-based first generation UK New Dance activists and the innovative American New Dance pioneer teaching in rural Devon, but it can also be perceived as a 'public' announcement to potential students among the budding New Dance community. Furthermore the answer (quoted in full below) provides an interesting insight at the time of the passage from the first to second phase of the New Dance development at Dartington College of Arts.

Question: In terms of you and dance at Dartington, what was it when you came, and how has it developed?

Fulkerson: There were a lot of preconceptions about what dance is and what it should be, and I had my own preconceptions as well, being in a new country. Over the four years I have been here now everybody is dancing. They like it and they are interested, they know it has a value. Even if they are writers or actors, there is a value in the study of movement. Also we are not teaching a dance course. We are teaching a movement course, because we are interested here in the largest possible vocabulary, anything in movement or stillness can be looked at as possible material - even thoughts - and we would like to include that range in our thinking. We have just recently had the degree programme passed in its extended study form, which means that people can study here and put special emphasis on moving for performance. They will study on that course - this is the broadest

definition you can imagine - a moment in time, its past and its future, and comparing moments. This is the framework for our study of movement. So, any movement or thought that be expressed in some way, related to movement, could become material for someone to study. That's why we are very interested in non dancers as well as dancers. People have interesting thoughts at any level of development. We are interested in dancers, but I shouldn't think dancers who want to study a particular technique, such as Cunningham or Graham would be happy here, we are more involved in teaching choreographers who want to do experimental work, who want to ask questions about the nature of their involvement (Early, Claid & Prestidge, 1978:12-13).

#### 4.6. Conclusion

Phase One of the New Dance development at Dartington College of Arts (1971-1978) entailed the establishment of the innovative movement and dance programme both as an integrated element and as a validated main study in the combined arts BA (Hons) degree course. In the years 1971-1973 a transitional period is detected, in anticipation and preparation for the shift from the study of dance as a two year diploma course to 'Moving for Performance', a component element in the four year 'Theatre Language' course, proposed by Dartington College of Arts to the CNAA in 1975.

A more formal departure from existing modern dance training and educational conventions (such as the articulation of one distinct style, e.g. Graham, or method, e.g. Laban), began with the appointment of American Mary Fulkerson in 1973. Over the subsequent years, Fulkerson and a number of predominantly American guest lecturers invited by her, contributed to the introduction and further development of unconventional approaches (new to Britain) to dance, movement and the

body at the Theatre Department of Dartington College of Arts. The initial 'open inquiry' approach, shared by core and guest staff alike, employs the present body and its relation to the immediate environment and includes the exploration and investigation of movement and dance related processes and techniques. Incorporated in the teaching and learning of dance are pedestrian, or ordinary, everyday movements, such as walking, running, sitting, standing, lying down. The period between 1973 and 1977 was a time of formalising the New Dance practice, which involved closer verbal and written articulation of the explorative and experimental practice and ideas pioneered at the Theatre Department. Anatomical Imagery work (Fulkerson) and elements of Contact Improvisation (Paxton), combined with Cunningham-based technique, formed the practical basis and models for the transmitted choreographic processes and methods of technical training at Dartington College of Arts during this time.

The non-traditional vocabulary of dance promoted at Dartington obviously challenged existing (pre)conceptions of dance. Although established in practice since 1973, accepted as a central study component in the combined 'Theatre Language' course in 1975, the (re-formulated) dance and movement programme 'Moving for Performance' was only validated as a main subject of study by the CNAA Dance Panel in 1977. The difficult, drawn out and testing validation procedure epitomised the battle for the establishment of New Dance as a legitimate dance form and subject of study in a UK educational tertiary institution. At the same time, the eventual accreditation reflected the broadening of the boundaries and criteria of what could be considered as 'dance', which was in process



and progress during this time. As a component element of 'Theatre Language', dance became operational as a broad cultural aesthetic practice, rather than as a purely specialist art form for trained dancers and specific dance bodies. Unique at the time, this aspect of the programme and practice supported and resourced by Dartington was a forerunner of community dance training and education.

Inevitably Dartington-trained practitioners from the 1970s period were to become active agents in the expanding field of dance and the changing definition of dance and movement both in practical and conceptual terms. By the late 1970s, this first phase, Dartington-trained, American-influenced, early second New Dance generation meet, cross paths and mix with a primarily London-based first generation of New Dance activists /proponents. This occurred around the same time as the visible emergence of New Dance in the UK.

This brings to a close Phase One (1971-1978). The Dartington dance festival starts in 1978 and first generation UK New Dance exponents now become incorporated in the teaching programme at Dartington. The emerging New Dance practice and ideas, related techniques, teaching modes and choreographic approaches originating from the Theatre Department become part of a growing national New Dance movement.



### Notes

(1) This is confirmed by numerous oral sources in interview (1991), including Richard Alston, Val Bourne and Jane Nicholas.

(2) According to a recent definition by Hobson:

The Skinner Releasing Technique is an approach to movement that integrates the mind/body complex in the act of dancing. Using tactile studies and guided poetic imagery, the technique aims to foster a deep kinaesthetic experience of movement. Natural alignment is discovered in the releasing of tension patterns and blocks, while working towards the releasing of preconceptions and the imagination. Practitioners are encouraged to capture their experiences in journals after each session (1997:34).

Joan Skinner can be seen at work in the video: An Introduction to Skinner Releasing Technique (The Third Archive 1996/97, No. 2, Exeter, Arts Documentation Unit). For a more general description of 'Release' see Mackrell (1992:149). Merckx provides a close outline (in Dutch) of 'Release' technique and 'Alignment' principles and sets these in historical context (1985:54-56).

(3) Besides images provided in Todd (1937:177) and Merckx (1985:71), one descriptive definition of the Rest Position by Fulkerson is as follows:

Lying on back of body, arms rest easily below shoulder level. Knees are bent, feet flat on floor. Head rests in the central axis of the torso. Weight of thighs falls into torso. Back is long, falling onto the surface of the floor. Knees may rest together, supporting each other, but this should be unnecessary. Legs ought to balance easily. Head may be raised slightly by a firm support. Alternatively both arms may rest across front of chest (1977:51).

The video The Constructive Rest Position features Eva Karczag teaching with this concept in action (The First Archive 1993/94, No. 10, Exeter, Arts Documentation Unit).

(4) For other descriptions of Contact Improvisation see Murray (1979a: 151-152), Novack (1990:8) and Mackrell (1992:145-146).

(5) The connection with Dartington continued into the 1990s, as is evident from articles on 'Touchdown Dance', Dartington students were involved and workshops and performances took place at the College (see Gale, 1992 and Paxton & Kilcoyne, 1993). Touchdown Dance, formed by Paxton and Kilcoyne, works with visually impaired and able-bodied people, primarily drawing on Contact Improvisation. Currently Katy Dymoke-Casey is the director of the company.

(6) Paxton puts the year of 'PA RT's origin as 1977. Nelson in a recent interview locates the making in 1979 (Benoit, 1997:77). Currently, the piece is still performed by its original makers (see illustration plate between pp. 60-61 in Benoit, 1997).

(7) The publication The Tail of the Dragon: New Dance 1976-1982 by Marcia Siegel (1991) suggests that also in the USA an identifiable second wave of New Dance followed the boundary breaking period of innovation and experiment of the 1960s.

(8) In autumn 1997 Paxton spent a month in the UK during which he taught at Greenwich Dance Agency and Chisenhale Dance Space. He also took part in the Conference 'Contact Improvisation 25 years - Past, Present and Future' at Chisenhale Dance Space (23-11-97), where he performed 'his latest work' to Bach's 'English Suite' (Chisenhale leaflet, September-November, 1997; Conference Programme, 1997).

(9): This was recounted by King during one of the 'State of Play' meetings held between 1986-1987, attended by the researcher.

(10) Peter Brinson, who was Chairman of the CNAA Dance Panel at this stage in procedures, pointed this out during a tutorial session.

(11) The dense and detailed formulation of the practice employed is illustrated by the syllabi (CNAA, 1975:19-30) and the following example:

"Release work" is directed toward the accumulation of anatomical information. The student obtains information about the structure of the body and a method of work which will allow him to make that knowledge experiential... The works of Barbara Clark provide the chronology of anatomical images to be learned. The student, in release work, learns the practical anatomical images for the body- the spine, the hip-socket, balance etc. Through these body images or descriptions the student acquires a state of body neutrality in which there are no excessive tensions, thus allowing the possibility for maximum physical and expressive potential. In the syllabus of release work the areas of concern are described as anatomical, kinetic and compositional. It will be noted that the anatomical concerns are dominant at the beginning and the compositional ones at the end of the two years (CNAA, 1975:18).

(12) In the 1975 proposal the term 'pedestrian' is used repeatedly as an important concept, central to the movement studies, for example:

The choreographic emphasis in the Central Studies of the first year is on everyday body movement e.g. weight, the recognition of human space - rather than on the traditional vocabulary of dance. This everyday body movement is the source of what is termed pedestrian choreography. A pedestrian choreography accepts the premise that any event which can be isolated and identified can be dance material. Attention is drawn to structural formulas that we find in daily use (e.g. the empty space, speed). These formulas are extracted and implemented to make dances from everyday experience... Pedestrian choreography is an inquiry into the definitions of structure: looking at parts and how they can be arranged, and structural ideas and how they can serve. In order to achieve such a study, it is imperative that a break is made from conventional dance logic into an expanded range of possibilities (CNAA, 1975:18-19).

## CHAPTER 5: THE NEW DANCE ERA AND DARTINGTON COLLEGE OF ARTS

### 5.1. Introduction

It was quite a strange transplant, Mary Fulkerson was very into John Cage... in the States they love him. In the year Cunningham came (1964), it was very difficult to conceive of, but - in the school system (which is probably one of the more conservative systems in a country usually) - for Mary and I to be teaching in this country was pretty extreme. There wasn't anything in this culture that supported what we were doing. There were big obstacles, having come from a system that supported this way of thinking a lot, to come here, you notice the absence right away.

Steve Paxton

The innovative practice and approach to dance, movement and the body introduced by Fulkerson and incorporated at Dartington from 1973 onwards could be perceived as an American import or 'transplant', as is suggested by Paxton. This in itself was not that unusual. A certain transatlantic influence had already contributed positively to the establishment of modern dance in post-war UK dance (Dance and Dancers, 1966) (1). Moreover, although the proposed 'post-Graham' dance development at the Theatre Department of Dartington College of Arts was unique, certainly for an educational institution at the time, it was not an isolated phenomenon (CNAA, 1975:128). As Jordan points out 'several alternatives to Graham-based expressionism' had been engendered during the early years of the LSCD (1966-1974) (1992:33). Phase One of the dance development at Dartington College, culminating in the CNAA validation of the dance studies (1977), can be identified as coinciding with the first phase or 'first wave' of the New Dance development in the UK (Early, 1981:7; see also Mackrell, 1992:25-46). The parallel emergence of a visible 'first generation of New Dancers' during the

1970s can be seen as further suggestive evidence of this convergence (NODM, 1986:13; see also Jordan, 1992:3).

Also, the 'big obstacles' and 'the absence' of a certain school of thought or ethos noted by Paxton, may well have been a sentiment shared by a number of first generation UK New Dancers. Indeed, the formation of an identifiable sub-culture between the mid to late 1970s, a New Dance scene with alternative values and belief systems, addressed this cultural vacuum. This in turn signified the beginnings of a visible New Dance movement. Though not formally organised as such, a collective force embodied by a growing network of practitioners and supporters began to forge a place for a new body of work in the field of dance in the UK. As is suggested by Banes, the American dancers at Dartington contributed to this movement (1987a:xxxvi). Similarly, other dancers, who may not have identified themselves as 'New Dancers' at the time, can (in retrospect) be perceived as part of this international movement of the New in Western dance. In the USA, during the early 1960s, a new generation of dancers/choreographers questioned and explored the conventional meanings and modes of modern dance forms, as established there by that time. Features in dance practice, similar to these early American post-modern experiments, particularly the trend towards a conceptual and task-like approach, emerged in the UK by the late 1960s and early 1970s (2).

However, from the mid-1970s onwards, 'the liberation of dance' surfaced as a major concern for New Dancers in the UK. Over the following years, this ideology informed, from a grass root political angle, the

challenge to the existing status quo, the hegemony of classical ballet over all other dance forms, and even contemporary dance, especially the Graham-led model recently established. In addition, feminism, other art disciplines such as music, film, performance or 'live' arts, multi and mixed media rooted in the visual arts, the changing perspectives in arts and education - all these formed a dynamic complex of contributing factors in the process of change. All of this made the New Dance era an important historical period.

By setting the first phase of the New Dance development at Dartington College of Arts in context of the UK dance cultural climate and period of New Dance development (from 1967 onwards), the overlapping and interrelated nature of the various elements are more closely revealed. The following chapter does not claim to cover all aspects in full, but it highlights how the New Dance practice and ideas emerged and spread across different sections of dance culture (3). At the same time, this illustrates the build-up of a dynamic network of relationships which gave critical mass/weight to the New Dance movement in the UK. This is exemplified by the growing connection between Dartington College of Arts and the New Dance community, an alliance which solidified by the late 1970s with the start of the dance festivals (1978).

## 5.2. New Dance, New Dancers: A New Era

It takes about ten years for the critics to convince the public to call a movement that happened ten years ago a movement, like post-modernism. There is a ten year lag between the actual development of the dance, the new dance and the critical terms to cover that.

Steve Paxton

In 1967 'New Dance, New Dancers' served as the title of a small review article on three new choreographic works, presented by the 'Contemporary Dance Group' in their first season (Percival, 1967c:23). On this occasion, a choreography by students from Rolle College in Exmouth, then affiliated with Dartington's two year diploma course, was included, according to Alston at the request of Robin Howard. In the 'Piece for Metronome and Three Dancers', choreographed by Patrick Steede, Percival identified the 'austerity' created by 'very little movement' as 'deliberate' (1967c:23). He noted stillness, simultaneous and successive actions, rolling on the floor, collision and falling and concluded about the choreography:

It isn't, I would guess, really a repertory piece at all, but a working experiment in the shaping and timing of movement  
(Percival, 1967c:42).

Rosemary Butcher, referred to as 'Rosemary Martin', danced in the piece. She and Steede had trained on the two year 'Dance and Drama' course at Dartington College of Arts, before going on to Rolle College for the one year teaching qualification in 1967. Butcher, after taking a music course at Dartington the summer before, joined the Dance and Drama course in 1965 (when Flora Cushman was appointed). She recalls:

This was the beginning again of the formulation of a dance course, but it was very much in the area of formal Graham training... It was advertised as there was going to be an American and that sort of appealed to me.

The 'Contemporary Dance Group' (renamed London Contemporary Dance Theatre in 1970) was the performing company of the LSCD. As was mentioned in Chapter 3, Robin Howard, a friend of Ruth Foster (then Head of the Dartington Dance and Drama course), founded the LSCD in 1966.



This was the first official centre of American modern dance teaching, based primarily on Martha Graham's technique, with Robert Cohan (ex-principal dancer of the Martha Graham Company) as the Artistic Director of the School in 1967 (see Dance and Dancers, 1967) (4)..

The 'New' in Percival's description appears to refer, firstly, to certain features in the choreography, such as austerity, repetition and accumulation, associated with minimalism in visual art and music at the time. Notably, 'cumulative' sequencing also featured in Alston's early choreographic practice (Goodwin, 1970:50). In retrospect, other features of late modern or early post-modern dance practice can be discerned in the task-like approach to time and form in the movement vocabulary cited by Percival (1967c). Percival also identifies a 'new' generation of young modern, contemporary dancers. In particular, the formal features discerned can be noted for their similarity to the abstract, minimalist, or conceptual explorations manifest in the work of a new generation of American dancers and choreographers, the Judson Church group in New York between 1962 and 1964, later documented and established as early post-modern dance by Sally Banes (1987a; 1983).

However, these experimental features had not as yet been publicly identified, or defined as characteristic of the beginnings of a 'post-modern', or 'New Dance' genre (Banes, 1987b; 1987c; 1991). Nor had these terms gathered the full weight of their historical, theoretical and practical impact. Furthermore, at this point in time (1967), the New Dance movement had not gained its full momentum or scale, which was to



become visible both nationally and internationally over the next two decades.

#### 5.2.1. Departures from the Old

It was not until ten years later, with the title of the magazine New Dance (1977) that the term, for a time, became the identifying label in the UK for a number of departures from the established 'old' conventions and traditions in dance. In a 1972 publicity leaflet Alston introduced the new group Strider, aligning their work with the early post-modern experiments by the American Judson Church group, as follows:

In the '50s Merce Cunningham and John Cage proved that dance could be valid as movement in time and space, without dramatic associations. From this objective approach arose a generation of post-Cunningham dancers; if Cunningham brought movement per se to light, they re-examine it by setting it in new contexts. It is this kind of work, of which we aim to be a part  
(cited in Percival, 1972:49).

As well as being indicative of the emergence of a new genre in dance, many of these departures extended beyond the artistic terms of categorisation such as genre and style. For example, the point noted critically by Percival: 'but does anyone also list the whole company (including director and technical director) equally in this way?', can be seen to signal an important feature of New Dance and New Dancers (1972:49). This was the application of democratic principles. The employment of 'democratic space' as an aspect in Cunningham's approach to choreographic organisation, confirms his importance as a key figure and forerunner in the modern/post-modern transition in dance in terms of genre development (Preston-Dunlop, 1981:26).

The active insertion of democratic principles by the post-Cunningham generation not only occurred in aesthetic practice and forms such as choreography and teaching, but also in the organisation of groups and companies. Examples of this were the Strider Cooperative (1972) and the (in Fergus Early's words) 'completely collaborative' Dance Organisation (1974), which preceded the Collectives of X6 Dance Space (1976) and New Dance magazine (1977). At the time, this was a significant departure from the prevalent hierarchical norms and conventions as reflected in the structures of organisation in the established dance companies, choreographic practice, repertoire and modes of training for dancers.

In her retrospective article 'What Balletmakers Was' Teresa Early notes that 'in 1963 there was no provision whatsoever for new choreographers to try out their works, nor any form of dance composition being taught' (1977a:16). According to her, 'dance alone was the performing art in which it was not even considered that one might want to take a creative rather than an executive part' (1977a:17). This, she suggested, was related to the 'rigidly hierarchical structure of the classical ballet company', which demanded 'only attractive, expendable performers' (ibid). The founding of Balletmakers Limited in 1963, a unique initiative for creative and artistic development of young dancers/choreographers, was one of the first signs of the changes and developments, which were yet to come.

#### 5.2.2. Glimmerings of Change: Forerunners and Signifiers

An awful lot of painting is trying to come out of the frame, a lot of sculpture is trying to move, dancers are trying to look like

sculpture. It won't be long before we see sculpture moving on stage with dancers moving also

(Robin Howard, cited in Dance and Dancers, 1966:31).

By the late 1960s glimmerings of change, or a movement of the New, can be detected, especially in the inter-disciplinary collaborations among a young and new generation of dancers/choreographers, performance and visual artists. Besides Howard's notably open-minded attitude to experiment with other art forms during the early years at The Place, Norman Morrice (artistic director of Ballet Rambert) had instigated the 'Rambert/Central School Collaborations' in 1967 (Percival, 1967a:23) (5). Preceding this, the notion that dance could exist in relation to the other arts 'in a way quite different from the generally accepted traditional forms', had been proved by Merce Cunningham's successful season in 1964 (Williams, 1971:39). The impact of his collaborative performances with composer John Cage and painter Robert Rauschenberg, particularly on a young and new audience, had been noted by the critics including Goodwin, Williams and Barnes, who also observed:

a more generally theatrical audience rather than ballet-goers: theatre directors, designers, drama critics, choreographers, musicians... they all came in select and small-packaged droves  
(Barnes, Goodwin & Williams, 1964:22).

The changing perception of dance is also reflected in the language of the above-mentioned critics. This shifted notably when American dancers, such as Cunningham's company and Twyla Tharp, performed their non-narrative or 'non-literal' new dances in the UK between 1964 and 1967 (Turner, 1971). For example, at the end of his review of Tharp's performance at the Royal College of Music, Percival muses 'could it be

that she really was dancing after all?' (1967b:40). Nevertheless, to present 'a working experiment' (Percival words in 1967c:42), especially to 'the paying public' (Williams, 1968:13), was still unusual. Williams reiterates the latter in 'Journey to Where?', a review of some of the experimental events during the summer of 1970:

I wonder if this kind of development should be shown to the paying public who ought really to see the end product (1970c:37).

In the main, the introduction of experimental 'mixed and multi-media' events to the world of dance came initially from other arts directions and disciplines, such as the performance work of Geoff Moore (background as a painter/sculptor) and his company Moving Being, and designers/visual artists Peter Dockley and Primavera Boman (see interviews with these artists in Dance and Dancers, March, 1969b and July, 1969c). At the time, 'Mixed Media' in Primavera Boman's words:

tends to take the focus of one perceptum and doesn't just concentrate on the eyes, or the ears, or touch, or movement, or sound but uses all these elements, which are also elements of the theatre (1969:36).

She further identified the new practice as 'an expression which has come out of an extension of gallery art' (ibid).

These artists incorporated, often in juxtaposition, different elements in 'live' performance situations including film, slides, text, sculptural structures, objects, people, movement, gymnastics and dance. The work was received positively by the dance world, invitations followed to choreograph, or collaborate with, mainstream dance companies and professional dancers. Moore made a piece 'Remembered Motion' for Ballet Rambert and Dockley 'Never Never Land' for the Netherlands Dance

Theatre. Their conceptual approach (informed by their non-dance background) is evident in their vocabulary, such as: perceiving 'mixed media' as an 'open field... for activity', to explore 'structures' and 'energy' in relation to sound, light, movement, performers and audience (Boman and Dockley, cited in Dance and Dancers, 1969b:36-37). Comprising the experiential, the senses, multiplicity and dynamic relationships, their 'language' (both in terms of practice and communication) extended the imaginative landscape and creative possibilities for a whole new generation of performing artists. These practitioners in turn opened the doors for their contemporaries, particularly in the field of dance.

However, the dance establishment was not entirely convinced. In 1970 Peter Williams, then editor of Dance and Dancers and also a member of the Arts Council's Dance and Music Panel, in his article 'Moving into the "seventies"', discussed aspects of the old and the new (1970a). Although stating 'the importance of relationship with all new art forms', he re-affirmed his belief that 'we must have classical companies, and companies that appear in a recognised proscenium full frontal situation' (1970a:18). He expressed reservation about the 'new' as follows:

It is not just a question of latching onto something merely because it is new - many new things are totally worthless; it is a matter of selection and finding out where the dance can be extended into new areas of vision and thought (ibid).

Later that year he was to caution that 'it is no good going on experimenting forever' (Williams, 1970c:37).

### 5.2.3. A New Generation of Dance-Artists

As you bought your ticket, you were at the back of the performing area. There was a sort of thing going on, while the audience got in... with people taking polaroids and sticking them on the wall. Richard [Alston], or Dennis [Greenwood] wandering up and down the corridor outside, where people were buying their tickets. Then Eva Karczag did a piece with two huge red balls that bounced and floated upwards a lot. She took her clothes off at one point and looked at the audience, just sat down and looked in a very sort of open, honest, vulnerable sort of way, then put her clothes back on and carried on running round the room. Sue MacLennan (remembering a performance by Strider at the Oval Theatre, London, around 1974)

The new generation did not have the same reservations as those expressed by the dance establishment. Experiments, explorations and cross-disciplinary collaborations flourished from the 1970s onwards. The above performance (1974), notably coincided with the year that sculptor/photographer Richard Johnson joined Strider 'to add an independent, adjacent element to the dance activities' (Jordan, 1992:47). The performance (of which MacLennan did not recall the title), may have been the piece 'Split' by Alston/Greenwood, in which the dancers used Johnson's polaroids to generate movement (ibid). Among the first generation New Dancers the term 'dance-artist' became preferred to 'choreographer/dancer' (Lansley, 1977:3). This indicated the allegiance to the broader field of the arts, acknowledging the conceptualising aspect in the practice and the identification of the dance practitioners themselves as active creators within a wider artistic community. Activities included explorative collaborations with artists from other disciplines, such as musicians, composers, film makers, designers, as well as visual, mime and performance artists. This also involved the introduction and presence of 'untrained dancers' and the use of

ordinary, non-dance movements in dance performances, a feature which was to remain an aspect of the new and emerging aesthetics.

A drawback, related to the constricted definitions of dance, was that these cross-disciplinary collaborations fell outside of existing funding criteria and categories. For example, Fergus Early recalls funding difficulties due to the cross-disciplinary nature of the work of Dance Organisation and receiving money in 1975 from the Fine Art Department of the Arts Council of Great Britain (ACGB) for a project in the Serpentine Gallery. The restricted categorisation of dance around this time; the sharp delineation between which movement activities qualified as 'dance' or not, is also reflected in a brief review of Chinese Wushu dancers.

According to the Dancing Times:

the troupe's well drilled, martial-type exercises, done with ease and suppleness, pleased audiences although they do not really come in to the category of dance (1975:531).

In addition, unconventional environments and time-scales began to be incorporated in dance performances made for non-theatre and outdoor settings. Examples of this were: a choreography for 15 students from Dunfermline College of Physical Education, in Charlotte Square, Edinburgh (1974) by Rosemary Butcher; 'Five Saturdays' (1975), around council estates in Elephant & Castle, which involved a travelling audience and performers, by some of the members-to-be of X6. Other examples were 'By River and Wharf' (1976), an all-day event with performances taking place simultaneously in and around the Butler's Wharf (the location of X6) and 'a slow walk' across Waterloo and Chelsea Bridge (1977), arranged by Mary Prestidge (Early, 1978a:5). The latter



two, and other performances such as Fergus Early's and Craig Givens' all night 'Dance of the Hours' during 'Ballet of the Night' (1977), took place over unconventional time-scales, like extended events (see Claid, 1977e). As Mary Prestidge recalls:

It was a main concern for me to perform outside conventional venues. I performed in dance studios, some outdoors, on roofs, on court-yards, on wasteland, in gardens... Mostly it was in a room, or a gymnasium, or a hall. In a way they are sort of clear conventional spaces for some sort of performance, but not your theatrical set-up.

Similarly, Alston and Strider in the early 1970s were not interested in a theatrical context. According to Alston, Strider (1972-1975) worked as much as possible in 'out-of-door' spaces, art galleries and gymnasiums.

Through performance activity outside the conventional and established dance venues, these dance-artists not only side-stepped the restricted provisions for dance (especially for touring, as noted by Jordan, 1992:40), but also aided the exposure of the new and experimental work to a wide range of audiences, including people who might not normally attend dance performances, or patronise existing dance venues. This, and the earlier noted extending network of artists involved in these activities, helped to broaden the socio-cultural base and contact group for dance and dancers. This broader base and extended network of artists and others sympathetic to the new experimental dance activities was instrumental in the formation of a national New Dance movement. This began to gather momentum by the late 1970s.

### 5.3. The New Dance Movement

There is nothing new to be discovered in dance movement. A provocative and controversial statement. What is new is now, and what



is happening now. How the social, financial and political conditions affect each other at any given time, and where the dance artist stands in relation to them, is what affects the work, and its "newness" Emilyn Claid (1977c:2).

From an initial aesthetic stirring visible in the late 1960s and early 1970s, a more radical movement for change 'at the grass roots of dance' began to emerge among the first generation of New Dancers from the mid-1970s onwards (Early, 1977a:21) (6). Many of the concerns placed in the 'political' arena by the New Dance movement were embedded in the existing dance cultural norms, values and belief systems, dominated by classical ballet at the time.

The desire to be liberated from the restrictions of technique was prominent, particularly among young dancers who had received a predominantly classical ballet training such as Fergus Early, Jacky Lansley and Anna Furse, or an otherwise highly technical background including modern dance such as Mary Prestidge (Olympic gymnast and dancer), Emilyn Claid (classical ballet and Graham) and Maedee Dupres (Graham), see for example Furse & Early (1979); Green and Prestidge (1980). Dupres recalls the following from the early X6 Dance Space days:

Emilyn and Mary, Fergus and Jacky, they would all teach ballet and also other classes. We were just much freer with the technique and we wanted to liberate ourselves of the technique. We were questioning the whole teaching and a lot of it got thrown away.

The 'liberation of dance' as expressed and undertaken by some of the first generation New Dancers in the UK also had its connections with the women's liberation movement, which began to rise by the late 1960s to early 1970s. Prestidge recalls:

it was the sort of devastating realisation of unravelling the suppression, or oppression really and the hierarchy of previous training and then seeing it in relation to patriarchal things. It was put in the context of a feminist perspective.

As was discussed in Chapter 2, feminism, in particular the development of awareness of the oppressive politics of sexism through the practice of 'consciousness raising', had its parallels in other social movements and included the identification of racism, classism, ageism and able-bodyism. All these 'isms' were particularly detectable in the conventions, modes and attitudes prevailing in the world of dance.

Features of the world of post-war UK dance are reflected in the dance magazines of the 1960s-1970s, such as Dancing Times and Dance and Dancers. The images presented and the language of the critics illustrate the implicit and explicit 'ideal' cultural conventions. For example: 'There is no doubt about it - the classical training of a ballet dancer cannot be beaten' (Dance and Dancers, 1969c:37); 'However great the artistic aptitude it cannot be revealed in a faulty instrument' (Haskell, 1961:81); 'The trouble is that you cannot really teach choreographers' (Williams, 1968:13). These conventions determined what was considered dance, dance training and an appropriate dancer's body, and included criteria of physical excellence, hierarchical organisational modes, two-dimensional or mirror teaching models, as well as notably gender-biased attitudes to the role, image and aspirations of dancers. The latter is illustrated by Dame Ninette de Valois' remark to Teresa Early that she would 'never be a choreographer', as 'all choreographers are men' (1977a:17). The 1960s dance magazines had regular features on weddings and babies, which signified the end of the

career of women dancers and romanticised the secure future of married life. These were later spoofed in a cartoon type manner in an article in New Dance by Malecka (1979). The gender bias also determined the (set and preconceived) image of male dancers, as illustrated by Wilson's review of the 'anti-balletic' Pina Bausch company, the Dusseldorf Ballet (1978:90). He notes:

Her dancers do not look like dancers, they are not slim, elegant creatures, while her men are of all shapes, bearded, moustachioed and even bald' (ibid).

The practices and ideas of the new generation were often challenging to the 'old' traditional values as transmitted and upheld by classical ballet, as well as the modern dance conventions recently introduced to the UK. For example, Mary Prestidge, on seeing a performance by the early London Contemporary student group at The Place in 1969 remembers: 'I never related to it as experimental, I thought of it as technique really'. Whilst Alston attributes the use of 'simple activities' in his early choreographic explorations (starting as a LSCD student during the late 1960s), not only to the influence of 'reading about Judson' and 'all the pedestrian work that was going on with non-dancers', but also to the fact that:

one of the things at The Place (which was a great influence on me), was that I reacted so badly to all these symbolic pieces about Prometheus and the rock and the three sisters... I found it all very heavy and irrelevant.

By the mid to late 1970s, the gradual formation of a sub-group, or 'counter culture' around a growing New Dance 'scene' constituted an open challenge to the existing status quo in the UK dance world. The hegemony

or dominant position of the classical ballet tradition was particularly noticeable in the state funding arrangements for dance (7). As Jane Nicholas recalls, in the early 1970s, 94% of the Arts Council dance budget went to the national ballet companies, which included the 'three Royals' (the Royal Ballet, the Sadlers Wells Theatre Ballet, the London Festival Ballet) and the remaining 6% released to dance went to the London Contemporary Dance Theatre and the Ballet Rambert. A cross-check with the Arts Council's annual reports and accounts (1969-1973) roughly confirms Nicholas's recollection (ACGB, 1970; 1971; 1972; 1973). It must be noted that during this period, the funding of the two major companies (the Royal Ballet and Sadlers Wells) was subsumed under the category 'Opera' (comprising the orchestra, singers and other costs), therefore hindering an exact break-down of figures. Also, as is pointed out by Peter Brinson, there were at the time no procedures or funding structures in place for small-scale companies (found confirmed in The First 25 Years by the Arts Council's Secretary General, Willett, 1971). For this reason, for example, the funding of Geoff Moore and his group Moving Being in the late 1960s was administered by the Contemporary Dance Trust. As it is reflected in the national funding structure, the unequal relations between classical ballet and all other dance forms can be perceived as institutionalised. A certain anti-ballet quality and tone in the early UK New Dance movement can be detected as a reaction to the structurally reinforced position of this tradition and its hierarchical values and roles. As Early states critically in the first New Dance issue: 'The dancer is no longer content to remain the inarticulate servant of choreographer and management' (1977a:21).

However, classical ballet was not rejected outright in practice, rather its vocabulary was explored and re-viewed, for example by the early X6 members, and placed 'in a new context', according to Lansley (1979:13). Indeed, to place dance (including ballet) in new, contemporary contexts can be perceived as an ethos of the early New Dance movement, shared by a new generation of practitioners in both the USA and the UK. As American Paxton relates in a New Dance interview:

..for us then it was a great departure from traditional forms. We had all emerged from very structured companies, it was really new. There's nothing wrong with delving into old ideas providing the message and context are contemporary. That's what makes things "new". Also ideology. We are a very thinking generation now. Your work changes a lot when you put your head in a different place

(cited in Jane McDermott, 1977:7).

#### 5.3.1. X6 Dance Space and New Dance Magazine

In 1976, X6, 'a radical alternative to established dance groups', was the first New Dance organisation to receive funding for a building: X6 Dance Space (Skemp, 1978:211). The building was situated in Butler's Wharf, along the river Thames near Tower Bridge. Numerous artists and crafts people were based there (including the late artist and film maker Derek Jarman) before the 1980s development of the south-east London dock area (see Hustwick, 1980). As Maedee Dupres says:

The space we ran was primarily a space. Once we got the space we weren't a performing group as such, although we did collaborate with each other in different ways, but basically the Collective ran the organisation of the Space. We all taught and we all performed at different times. We basically started this whole shifting of grants that weren't given for buildings at the time. We pleaded with the Arts Council and after a few times we convinced them that it was important to fund spaces. It was a big battle I remember and we got that break-through, which allowed us to be able to stay there. There was no heat, it was freezing in the winter. There was no toilet, there was the bucket. We put our own piping to get water up there, it was 6 floors up. It was hard work, but we were all committed and that

was what was really incredible. I felt we had a real role and responsibility in terms of the New Dance world and people were looking to us to fulfil certain things and also move things politically, like that example of the Arts Council, where the grants were going and how the administrators were thinking of dance, that we had to keep them on their toes.

Between 1976 and 1981, X6 became the base for a range of activities including the organisation of formal and informal networks through meetings, classes, performances, a summer school, workshops, seminars, the Association for Dance and Mime Artists (ADMA) and a magazine New Dance. Generally ignored by the dance establishment, especially the dance critics, these activities centred on X6 Dance Space in London and its founding 'Collective' of dance artists: Fergus Early, Jackie Lansley, Emilyn Claid, Mary Prestidge, Maedee Dupres and their close associates Phil Jeck (musician/composer), Sarah Green (gymnast/film maker) and Stefan Szczelkun (artist/writer). All but one of the founder members of X6 had met at The Place in the early 1970s. According to founder member and ex-LSCD student Maedee Dupres:

X6 really did come out of The Place, as Fergus, Jacky and Emilyn were connected to The Place. We found Mary Prestidge, she just quit Rambert. We met her through our classes and she joined us that way round.

A growing number of peers, including fellow ex-Place students and related groups of artists, as well as ex-Dartington students and otherwise trained performance artists (such as poets, musicians, actors, mime artists and acrobats) attended the Space and its activities.

The formation of a youthful sub-group, with its own radical identity and alternative values (as illustrated by New Dance articles on 'Intuition' and 'Clumsiness'), contributed to the dynamics of a movement for change

within the existing dance culture (Szczelkun, 1979; Green, 1979). First generation New Dancer Prestidge recalls the importance, at the time, of:

just being in a group of people who I could relate to and there was something other than doing ballet or classical modern in a company for that sake. There was another whole area I could actually be in. It was the discussion, it was what was happening. Suddenly there was discussion going on, which I hadn't been engaged with for myself. I realised this is for me, not doing it for a company or anything else.

The lack of 'press coverage' by the 'established' dance critics at the time, as registered critically by Claid, may have been related to the prevailing aesthetic conventions and criteria (1977d:7). Possibly, the old conventions, precepts and related terminology rendered the experience of the New as undescribable and therefore 'invisible', as was later theorised by Crickmay (1982) and Huxley (1983). For example, if a dance is modally described and identified by its steps counted in a rhythm, set to particular music, what happens if there are no 'steps', no counts and no music, as in Tufnell's 'Dance without Steps' (1978). The safest option would be not to write about this dance at all, or to register it as not being dance. Ironically, Tufnell's 'dance', in spite of its evocative title, did have steps. The dance was actually about steps, but (pedestrian) walking steps, and also had other movements in it, such as getting up from a chair and jumping off a wall. According to Tufnell, the dance (executed in silence) was 'about listening, not performing', as well as the 'exploration of the cadences of everyday movement' (8). Both the definition of the new practices as 'dance' - 'it is amazing... just what takes place in the name of "new dance" which has nothing to do with dance at all!' (Dougill, 1978:20) - and the identity of 'New Dance', were recurrent issues of concern and debate in



the early New Dance magazines (see, for example, Lansley, 1977; Claid, 1977c and Taylor, 1977) (9). Although Rosemary Butcher did not perceive her work as New Dance ('No, no, it wasn't anything like that'), she did have this feature in common with her New Dance contemporaries:

I was making the work I wanted to make, but it was very different from anything else. I realised that people had great difficulty, they couldn't see it as dance. It didn't have any steps recognisable in it you see. On the whole it was slightly fragmented, people wore trousers and T-shirts.

Besides challenging the prevailing conceptions of dance (in terms of aesthetic practice), the New Dance movement placed dance in new and broader contexts than had been previously experienced in the world of dance and dancers, including politics, popular culture, related art forms and social movements. Especially, the early New Dance issues highlight dance in relation to numerous current and emerging topics, such as: Critical Language, Dance and Film, Dance and Education, Dance in the Community, Women and Dance, Black Dance and other non-Western Dance Forms, Dance and Disability (10). Albeit under different headings, further streamlined and more sophisticated, many of these arenas remained at the fore of developments during the 1980s and beyond.

Also, there were regular reports, in editorials, or on the 'Digs' and ADMA pages, on Dance Funding, Arts Council Panels and Policies. These articles included public correspondence with members of the the ACGB including John Cruft, the Music Director (1977, 1979), Jane Nicholas, the Dance Director (1979, 1981, 1982), and Anthony Field, the Finance Director (1983). These were subjects that could not be found, or only sporadically, in the other dance magazines and publications in the UK at



the time. Dance set in a broader frame continued with Dance Theatre Journal, based at the Laban Centre and launched in 1983. This journal can also be noted for its regular editorials and articles on dance funding and Arts Council policy (see, for example, de Marigny 1983, 1984a, 1984b; Peppiatt, 1984; Kay, 1984; Clarke, de Marigny & Percival, 1985; Dick, 1985), filling an important gap, especially after the demise of New Dance magazine in 1988.

### 5.3.2. Gathering Momentum: The New Dance Scene and Community

I ended up going to this warehouse, this derelict wharf on the Thames. It was just like another world altogether, it was great. I remember it as being an incredible vibrant time, with lots of new stuff, a real movement of new ideas sprouting, that was my memory of it and it probably was like that. That was the time when... all this New Dance as it got called and New Dance magazine was happening, it all sprang up.

Yolande Snaith

The transmission of practice and ideas continued to spread through teaching and training. Whilst attending classes at Battersea Arts Centre with ex-Dartington student Linda Hartley, second generation New Dancer Yolande Snaith saw a notice announcing a performance at X6. That was how she first came across the lively New Dance 'scene' at X6 (identified 'as such by Early, 1978a:4). Teaching also provided the means to share individual explorations of dance, movement and the body, including the evolving new aesthetic criteria and concerns. Prestidge remembers:

There were no images particularly to go towards, nothing to set ourselves towards, it was self exploration I suppose. It had to start from the body and the mind really, what was going on and what trends had been and how one could find another route into it. There was T'ai Chi, Alexander technique going on, so that meant there was Release technique, Contact Improvisation. This was going on in an

area of the work and it did happen in that studio [X6]. That's where I went and when I started to teach, the first time I ever taught and was interested in teaching was there. That for me was the means by which I could unravel and begin to put in some context to the whole physical moving and training business.

Besides the classes and workshops (often with invited teachers from abroad) at X6, classes had started in London at a number of Arts Centres, including the Drill Hall (now Action Space), Battersea Arts Centre, the Women's Arts Alliance, Jackson's Lane Community Centre, Oval House, Riverside Studios, and church halls. The growing list of 'Classes, courses and events' at the back of New Dance magazine includes St. Peter le Poer Church Hall (N10 Barnet), the Unitarian Church Hall (N1 Upper St), St. Annes Hall (SW4), The Crypt in St. Martin in the Fields (WC1), see, for example, issue 3 (1977c:23-24) and issue 7 (1978a:23). Church halls were relatively cheap spaces to hire, not only for teaching, but also for rehearsals and performances such as St. Saviours, hired by Ian Spink and Michelle Smith for this purpose (Early, 1978a:4). Miranda Tufnell recalls:

I taught at the Drill Hall. I used to teach both T'ai Chi and dance in a church hall in Hampstead/Belsize Park, St Peter's Church Hall around 1977. Slightly alternative, new age-y people came to my classes.

Some of the early first generation New Dance practitioners had been teaching regularly in more formal educational settings since the early 1970s, such as Rosemary Butcher (Secondary Education) in Pimlico, Sue MacLennan (Secondary Education) in the Marianne Thornton School and Richard Alston (Adult Education evening classes) in the White Lion School (1973-1975). A certain line of influence on the following

generation from these early pioneers, in particular Richard Alston and Rosemary Butcher, can be traced to these teaching activities. For example, Alston remembers 'a very young' Paul Clayden, Tony Thatcher, Christine Juffs (the latter two founded Dancework in 1977), and 'all sorts of people who went on to work in a Cunningham-based idiom'. Gabi Agis mentions the importance of Butcher as her dance teacher at Pimlico Comprehensive School in an interview with Godliman (1983). Alston had also taught composition classes at The Place for two years (1970-1972), before he set up Strider, in his words 'a very experimental course, where we just actually asked questions'. This format, along the lines of a 'post-Cunningham aesthetic', he based on Robert Dunn's compositional teaching at the Cunningham Studio (New York) in the early 1960s, from which the Judson Church group originated (Jordan, 1992:16). Around the same time, Fergus Early taught ballet classes and folk dance at The Place, after studying contemporary dance there for a year, funded by a grant from the Calouste Gulbenkian Foundation.

In 1976 Rosemary Butcher, who had been teaching in educational institutions since the late 1960s (including at Dartington in 1969), became the first 'Choreographer in Residence' at Riverside Studios. Riverside, under the directorship of David Gothard, provided a notably stable and supportive base for Butcher's dance company, regular teaching and performances, as is mentioned by both Butcher and MacLennan (who was a long term member of Butcher's company). This support and accommodation from Riverside (noted as a 'refreshingly attractive setting for dance'), of innovative New Dance activities continued (Clarke, 1978b:583). As a recently established 'important centre for dance', Riverside Studios co-

hosted with the Institute of Contemporary Arts (ICA) the first Dance Umbrella Festival in 1978 and remained a regular venue for both the festival and other dance-related events in the 1980s (Clarke, 1979:282). Besides performances, further 'Choreographer in Residence' schemes took place, such as Michael Clark in 1983 and Gaby Agis in 1984 (Watts, 1984:683). Workshops and classes continued to be hosted there including those organised by 'Independent Dance' (1983-1987), which also had its administrative base at Riverside.

Performances were another obvious way to transmit the new approaches to dance. Besides the above mentioned outdoor events, people began to perform dance in art gallery spaces including the Acme Gallery, the Whitechapel Gallery, the Serpentine, the Museum of Modern Art in Oxford, as well as in the theatre spaces of the previously mentioned Arts Centres and the ICA, The Place, Islington Dance Factory, Birmingham Arts Lab and the Arnolfini in Bristol. The unconventional performance locations opened up different aesthetic possibilities. According to de Groot:

The situation in a museum I like a lot. When it's open, people can come by and they can pass through and go out the other door, so they don't have to stay. Although it would probably be bad if they don't stay at all, but every time I've done it, it's been really enjoyable, because the people who stay like it and the people who don't like it, they're not there, so that's a good situation.

The New Dance related ideas, issues and concerns spread further through discussion and debate, both on an informal and formal basis such as the organisation of conferences 'Dance Conference at X6' (1976) and Seminars 'New Dance... what is it?' (1977), also held at X6 (New Dance, 1977a;

Taylor, 1977). As these began to take place outside of X6, a further expansion of the New Dance network and connections can be observed, notably overlapping with educational institutions and environments. For example, the first 'Many Ways of Moving' conference in 1977, instigated by Larry Butler from Playspace (Peto Place), took place at the Polytechnic of Central London and The Place (Prestidge, 1977). The second 'Many Ways of Moving Congress' (1978) was held at Middlesex Polytechnic (Trent Park site), with David Henshaw (Head of Dance and Movement) taking an active, organisational role (Jeck, 1978). As Henshaw recalls, that same year, Rosemary Butcher and Company performed 'First Step', 'White Field' and 'Catch 5, Catch 6' at Middlesex Polytechnic.

Of course, the publication of the magazine New Dance (1977-1988) was another important vehicle for communication and exchange within the New Dance community. Besides placing dance in a broader context and - in the process - broadening the definition of dance, the magazine also provided a means of exposing the new, experimental work to a wider public. This is evidenced by the steady growth of communication from 'outside' organisational bodies during the late 1970s and early 1980s. This included information on, and announcements of, library resources, dance courses, classes, conferences and events at institutions of higher education such as Middlesex Polytechnic, the Laban Centre and Leeds University.

Even so, the magazine could be criticised for being 'incestuous', or an 'insiders' event, because initially members of the X6 Collective, for example, were also members of the New Dance Collective and a large

amount of reviewing of each other's work took place, as is noted by McDermott (1978:21). Yet the articles published could not be said to adhere to one school of thought, or address solely a similarly minded readership, hence at times causing lively response on the 'Letters' page: see Moore (1978:10) and Furse's reply (1978:10-11); English (1980b:26) and Potter (1980:27) in critical reaction; Alston (1978:20) defensively returning a 'dig' from Szczelkun (1978b:11), who quoted him as having said that 'dance in Britain is too "political"', in a Time Out article. There were also items of news and information from abroad, but without emphasis on establishing the international context of the New Dance movement and community. This possibly explains Ramsay Burt's remark in 'New Dance in Canada' about the meaning of 'New Dance':

I had always thought the term was exclusively British, referring to a loosely defined fringe group of unfairly neglected and impoverished English dancers (1986a:15).

However, this somewhat short-sighted 'inside' mid-1980s view of UK New Dancers and their shared features is indicative of the additional important role and function which the magazine fulfilled for nearly a decade. Central to New Dance was the development and establishment of an authentic identity for the unconventional dance activities and their proponents. This contributed to another critical point, which is that gradually New Dance practice and ideas came to equate with New Dance magazine, in spite of the conscious earlier attempts at non-definition and non-categorisation, as is illustrated by Claid (1977c). An example of this growing synonymy in the use of the term is to be found in a later editorial statement by Burt:

That new dance is not just about new ways of moving, but also about criticising and undermining oppressive systems of operation - be they

physical, institutional, or in terms of gender - has been a continual theme of this magazine (1987:6).

Indeed, from its outset New Dance had applied its 'critical' stance to established institutions including Dartington College of Arts, exemplified by Teresa Early's sceptical review of the first Dartington Theatre Papers (1977b). This was not only a radical critique of their format ('as if designed for high status representation'), title ('borrowing a hint of glory from the idea of research papers in "respectable" academic institutions'), content ('less impressive') and editor ('hard to see what the editor's function has been in producing this set'), but also of the Dartington Theatre Department, which provided 'the common factor of approval' for 'this very disparate collection of pieces of writing' (1977b:8-9).

The establishment of a 'New' identity was inevitably part of the process of change and a specific element in the New Dance movement. In particular, shifting the existing status quo at the ACGB to a more democratic system and open administration of national public funding policy for dance, required for a time a cohesive sense of identity and community. This can be noted as a recurrent feature in the writing of New Dance pioneer Fergus Early (see, for example, 1977c:111; 1978a:4). Even though different concerns were present among the New Dance practitioners, a broad section of the New Dance community formed part of a united 'political' movement for change by the late 1970s. Especially, the quest for some kind of proportional distribution in terms of funding took a path in direct opposition to (dance-establishment figure) Peter



Williams's expressed belief that 'art and politics should not mix' (1970b:15). In those years, arts funding (from a grass root angle explicitly related to the financial condition of dancers) was undoubtedly seen as political and treated as such.

### 5.3.3. Dance and Politics

A teach-in on 'Dance and Politics' at the Drill Hall in 1976 preceded the formation of the Association of Dance and Mime Artists (ADMA) that same year. This became the 'pressure group' organisation to lobby the Arts Council over the following years (Taylor, 1979b:3). Through ADMA, as Early observed:

A particular attack is being mounted on the project grant system as the only means of subsidy for small-scale work, and also on the lack of informed and sympathetic assessment from the Arts Council's dance advisors (1977a:21).

Membership grew, especially when everyone - individual or group - who became members of the Association could perform their work at the first ADMA festival at the Drill Hall in 1977.

From a series of reviews, it is evident that the work performed at this festival crossed a broad spectrum in terms of form, ranging from mime solos and Indian Kathak, to participatory 'Natural Dance Workshop' group events. Performances included verbal texts, spoken or 'acted out' by dancers, singing, vocal 'noises', poets who danced and recited, and dancing musicians. The contents of work included somewhat abstracted themes, presented in fragments (visual and filmic jump-cut type of imagery) and narratives drawn from the personal realm, linking these to



(broader) social contexts, as well as other (popular) physical practices (such as sports, in particular football). The latter formed part of the numerous presentations which posed questions around masculinity and femininity; attributes, images and roles, as well as addressing the topical, feminist slogan 'the personal is political'. Structures were explored, with pieces consciously presented as process, not as finished or polished products. The conventional spectator-player relationship was disrupted by spatial setting, and by inviting feed-back and comments during and after presentations. Obviously the quality of the dance work varied enormously, to include newcomers to dance, dance performers with notably lively mental processes, but unable to 'physically articulate' these, as well as a newly emerging population of technically trained experiment-orientated dancers (11). For example, Julyen Hamilton, who after a spectacular stunt-jump and saumersault in the piece 'Halflife' (choreographed and performed with ex-fellow student from the LSCD, Tim Lamford) proceeded to improvise:

some interesting isolations, working with openness in hips/arms, bending limbs, nothing fancy, almost questioning movements on how the body works (Meehan, 1977:12).

Also by this time a number of small dance groups (some specialising in dance in education), founded mainly by ex-students from The Place and Dartington College, had sprung up regionally and in London. These included Basic Space, EMMA (East Midlands Mobile Arts), Cycles, Spiral, Janet Smith and Dancers, Dance Tales, Extemporary Dance Group, Junction Dance Company, and 'Britain's first all black dance company', Maas Movers (Eyre Vines, 1977:697). This trend continued and the number of small-scale dance companies grew at an unprecedented rate, as is

illustrated by Early's article 'Contemporary Dance in Britain', in which he describes thirty-five companies and solo artists, including exponents of 'ethnic dance' (1981:7-11).

The inviting and open ADMA policy had a manifold effect. Firstly, many people felt eligible to join as dance or mime artists, whereas previously there had been no representative platform for these practitioners. Secondly, up-and-coming young experimental artists (including the growing number of ex-students from The Place and Dartington) could show their, generally under-exposed, so-called 'fringe' work to a wider public, and at the same time experience a sense of belonging to the growing New Dance movement and community. Thirdly, this substantial body of work, now organised, added weight to the 'political' pressure exerted by ADMA and its systematic lobby of the ACGB, which followed over the next four years (1976-1980).

After this collective challenge, sustained by first generation UK New Dancers, changes followed. In 1978, dance became separated from the Music Panel and administered by a dance committee and two sub-committees (one for new dance and mime, the other for dance in education). Fergus Early, as a 'founder member' of a number of the 'radical' collectives, became the representative of New Dance on the Arts Council's sub-committee for new dance and mime. David Henshaw from Middlesex Polytechnic and a New Dance supporter, joined the dance and education sub-committee. He recalls that among its members there appeared to be 'no knowledge of a broader concept of dance', but that during the meetings it 'never got to a battle, just pained silences'. In 1980 the

Dance Department became officially established, with its own Panel under the Directorship of Jane Nicholas (previously Acting Director, and before 1978, the 'Ballet Officer' on the Music Panel). This was an important institutional change, which heralded a range of further developments for dance, not least the noticeable opening up of procedures, figures and names, planning and policy making, as was documented regularly by editorials and ADMA pages in New Dance. Developments over the following ten years on a national scale included the growth in number of dance officers employed, both at the London headquarters of the ACGB and the Regional Arts Associations (RAAs), the introduction of dance animateur and arts administration schemes, policy and strategy development to address cultural diversity, equal opportunity and access to dance (see, for example, Arts Council reports and publications 1985, 1987, 1989; Glick, 1986; Hockey, 1987 and Francis, 1990).

One consequence of ADMA's open "no selection" policy, in spite of its success rate in terms of attendance, was that the Arts Council did not assist further in the funding of its dance festivals after 1978 (Taylor, 1979b:3). This was primarily due to the noted lack of 'quality control'. According to Jane Nicholas, the funding of dance work of 'professional standard' was the remit of the Arts Council at the time. This was different from the more democratic 'bums on seats' criterion, based on audience numbers, which was to be adopted during the 1980s.

Besides Arts Council funding, the ADMA festivals had received financial assistance from the Calouste Gulbenkian Foundation, headed since 1972 by

Peter Brinson, previous director of 'Ballet for All' (see Brinson & Crisp, 1970; Cowan, 1971). Sympathetic to experimental dance activities, the Gulbenkian Foundation had also provided the earlier funding for the dance cooperative Strider in 1972. At the time, as Jane Nicholas reports, this strategic funding 'embarrassed' the Arts Council into (substantial) first time funding of an independent small dance company. According to Silver, from early 1973 onwards, the Gulbenkian Foundation awarded 'some £250,000 a year... to choreographers, designers, dancers and others' (1990:126). However, in 'Gulbenkian and Dance', the breakdown of 'facts and figures' shows this amount to be spread over nineteen years between 1956 and 1975 (Dancing Times, 1977a:206). Nevertheless, as is demonstrated in both articles, the Gulbenkian Foundation had an important role in enabling a number of innovative initiatives in dance, especially in the sector of education and training, such as the setting up of the Council for Dance Education and Training (see Dancing Times, 1979) (12). Some notable Gulbenkian projects positively addressed existing gaps in this sector, as is illustrated by the extensive national report Dance Education and Training in Britain (1980) and the start of an international course for choreographers and composers in 1975 (see Massie, 1983). Besides assisting dance festivals such as ADMA and later Dance Umbrella, the Gulbenkian also gave first-time financial and (as stressed by Brinson) 'moral' support (a grant of £1,400) to New Dance magazine in 1979.

#### 5.3.4. Dance Festivals

In retrospect, dance festivals can be seen as another dynamic element in the overall New Dance development. Dance festivals, as events where the ways and means of communication through teaching, performing, discussions and meetings become concentrated and immediate in terms of time and place, certainly featured in the New Dance movement and its growing community. By the late 1970s, besides the ADMA dance festivals (1977, 1978), various smaller dance events took place, such as the Camden Festival (1977), the December Dance Festival (1977) at Battersea Arts Centre and 'Five Days at the Acme Gallery' in 1978 (see Monahan, 1977; Szczelkun, 1978a; Raban et al, 1978). Dance Umbrella, initiated by the dance officer for the Greater London Arts Association (GLAA), Val Bourne, organised its first London based festival in 1978 under the title 'Dance Exchange'.

Whereas ADMA organised 'an artist-run, non-selected' festival (New Dance, 1978b:2), Dance Umbrella was from the outset a selective, 'the best of the new', high profile, and commercially oriented venture, its organisation initiated and supported by the Arts Council, GLAA and the established venues, Riverside and the ICA (DU, 1985). This can explain its notable acceptance by the dance establishment and its ambiguous relation with the UK New Dance scene in the first years of its inception, as is illustrated by articles in New Dance, such as 'Digs' (1978b:2) and 'Dance Umbrella - Trying to comprehend' by Green (1980).

The Dancing Times announced the first Dance Umbrella festival as:

a veritable feast of contemporary dance with ten British groups and seven soloists. Not only performances, but workshops, seminars and film sessions (1978:91).

American dance artists such as Douglas Dunn, Sara Rudner and Remy Charlip were invited, as well as British groups and individuals including Cycles, Maas Movers, Extemporary Dance Theatre, Richard Alston and Dancers, Rosemary Butcher Dance Company, Fergus Early and Maedee Dupres. Clarke's observation (in a review of the Umbrella event) that 'the weaker British groups were overexposed when placed in close conjunction with the brilliant Americans', was possibly a view shared by its organisers and funders (1979:282). After the first Dance Umbrella festival, further selection was recommended, with particular reference to the contributors from the UK (see also Jordan, 1992:96). But it must be remembered that practitioners like Dunn ('cool, elegant, graceful'), and Rudner ('a dynamite dancer'), even by American standards, were remarkable performers and highly skilled dancers (Prickett, 1999:93; Siegel, 1991:56). At the vanguard of the emerging post-modern genre, especially in Europe by the late 1970s, they were among the laudable exponents of what had started as rebellious experimentation (13). In terms of technical ability alone, Dunn and Rudner had benefitted from working both in the company of equals and under talented direction on the development of stylistic vocabularies (Cunningham's and Tharpe's, respectively). To compare this with the developments of the UK New Dance exponents (of which even the 'best' were mostly of an individual and haphazard nature), was close to using different 'codes of equivalences' at this point (Gombrich, 1982:179).

The first (1978) and second (1980) Dance Umbrella festivals were organised by Val Bourne, co-ordinated by Ruth Glick and administrated by Gale Law, on a part-time basis. A related initiative was 'Dance Umbrella

Management Service', established with funding from the Gulbenkian Foundation in 1980. This offered administrative assistance for a selection of 'small London-based dance companies and solo artists' (DU, 1985:5). Also in 1980 Dance Umbrella became a charitable company limited by guarantee, with Val Bourne as founder director and Fiona Dick as administrator, both working full-time. Another information and advisory service provided by Dance Umbrella was the production of the Dance and Mime Newsheet (1980). There was no Umbrella festival in 1979, but from 1980 onwards the festival expanded in size and length. In 1981 ten associated festivals took place in the regions, including events at Glasgow, Cardiff and Brighton. Each year the festival instigated a theme for forums and courses, such as the feasibility of a national dance lobby (the start of the National Organisation for Dance and Mime Artists - NODM, later Dance U.K.), dance writing and criticism; dance and television; film and photography; dance and music. The promised shift of emphasis in 1985, 'away from American innovators towards Europe', was realised in the programming of artists and their work over the years to follow (DU, 1985:17). The numerous and regular reviews such as Clarke (1979), Hayes (1979a), Jordan (1981, 1982), Macaulay (1983), Mackrell (1983, 1984a, 1985, 1986, 1987b, 1987c), demonstrate the support for the yearly Dance Umbrella season, which remains an event of major importance in its own right up to the present.

By presenting a well-marketed showcase of both 'national and international trends in contemporary dance in mainstream venues, the Umbrella festivals provided exposure for new and experimental work. This was in line with its artistic policy, which included the raising of



public consciousness and building of new audiences for contemporary dance work. Furthermore, by positively introducing (American) post-modern and (British) New Dance forms, in their mission to raise the status and profile of contemporary dance in the UK, the festivals contributed to the broadening of the definitions of dance.

Another festival, outside of London, which had started in 1978, was the Dartington dance festival. Like Dance Umbrella, this festival was noted critically by the UK New Dance community for the prominence of the Americans (New Dance, 1979:9). Yet it can be claimed that the Dartington festivals turned out to fulfil a quite different function from that of the Dance Umbrella festivals, especially for the budding New Dance community in the UK. Dance Umbrella, due to its selective nature, had to apply certain criteria and value judgements on quality, thereby re-creating (and re-establishing) some of the old conventions and attitudes. This can be perceived as being in opposition to the new, alternative values so recently put forward by the New Dance community. In particular, the selection and promotion of certain artists re-introduced the competitive (and divisive) 'criteria of excellence'. These, and the creation of 'elites', were aspects of UK dance culture which had been challenged and rejected by the New Dance artists (Briginshaw, 1983:32). More recent articles such as Rubidge (1988) and a letter by Malecka (1992) in Dance Theatre Journal further illustrate that these were sensitive issues at the time and highlight what Rubidge sub-titled as the 'uneasy relationship between Dance Umbrella and the New Dance movement' (1988). On the other hand, the Dartington festivals, aimed at dancers not audiences, continued the nurturing still required

for the (as yet not fully articulated) explorations and experiments in both practice and ideas. This nurturing role included the strengthening of the identity of British New Dance, which was still very much in process of being established.

At this point in time (late 1970s), the festivals at Dartington provided a space for dancers, where different approaches could be shared without being judged in terms of good or bad. This can be seen as serving a connecting function for the national New Dance community, which was more in line with the ethos of the preceding ADMA festivals in London. Maedee Dupres recalls that at the time:

There was great sense of people coming together, because before that there had been ADMA, political group in London and then we were hearing what was going on in Dartington, but there was no connection. From that time, when we all got together and Mary organised that festival, it was: "yes, dancers just belong together and they can do lots of things together". That was a great event for sharing, getting to know each other, getting to know each other's work and different visions that people had and the different teaching, different methods and techniques.

#### 5.4. Connections between Dartington and the New Dance Community

Miranda [Tufnell] took me down to X6 to see a performance by Jackie Lansley, a piece called 'Dance Object'. In that performance Jackie asked the audience if there was anyone in the audience who had made dances from some other place other than looking in front of the mirror, did anyone, for example, use images. There was a deadly silence and I said: "Yeah I do, I use images" and she said: "Do you want to tell us about it?" and I said: "No, not really, but there is a whole load of us down there at Dartington who do this all the time, you know we sort of lie around on the floor, we're told to think things and we think things and we dance around with them". That was the sort of the beginnings of the connection really.

Laurie Booth

Once X6 Dance Space was established in London (1976), contact was activated by ex-Dartington students who visited the Space and also took part in the first ADMA festival in 1977. From 1977 onwards, contact between the London New Dance community and Dartington College of Arts grew. However, it was the start of the Dartington dance festivals in Devon in 1978, which consolidated this connection.

A number of first generation 'new', 'independent' and experimental British dancers, who were part of the initial New Dance community, had been in contact (directly or indirectly) with the work of the American practitioners at Dartington. Some had visited and/or worked and/or performed at Dartington College prior to the first dance festival (1978) and before the early to mid-1970s generation students from Dartington College of Arts began to merge with the New Dance scene in London. For example, X6 Collective member Fergus Early, who had been to Dartington College of Arts with 'Ballet for All' in the late 1960s, remembers attending a 'one-off' workshop by Paxton at the White Lion School (London) in 1975. Later in 1977, Early performed his solo choreography 'Dances for Small Spaces' in (as he put it) the 'very large' Dance School at Dartington (Early, 1977b) (14).

Others had worked with Fulkerson and Paxton and/or had seen them in performance during the 1970s. As is described in Chapter 4, the connection with Alston and Strider members including Eva Karczag and Dennis Greenwood was made in 1973. Mary Prestidge (before her X6 time) had come across Fulkerson's work with the Tropical Fruit Company and Paxton's Contact Improvisation teaching during her study visit to the

USA in 1975. In 1976 an informal Contact Improvisation weekend took place at Dartington, which was attended by Rosemary Butcher as well as Richard Alston. Both choreographed pieces with duets which entailed close physical contact between the dancing pairs involved in 1978, such as 'Anchor Relay' and 'Doublework' respectively. Some versions of the piece 'Soft Verges' (1974) by Alston also employed these elements, possibly indicative of the influence of his earlier time working with Fulkerson, who in turn was part of the experiments in 1972 which preceded the establishment of Contact Improvisation (Jordan, 1992:211, 222; Novack, 1990:63). However, like Novack notes about Paxton's peer group in the 1960s and their use of aspects 'akin' to Contact Improvisation, individual developments for dancers in the UK during the 1970s also had similarities with one another, and their American counterparts (1990:61). For example, Miranda Tufnell had been told by Dartington students, after a performance in Cardiff, that she should meet their teacher Fulkerson who was doing similar 'rolling stuff', as Tufnell recalls:

In 1976 I did a performance in Cardiff, with Martha (Grogan). I was doing walking and rolling dances then, and some of the students of Dartington came to the performance and they said: 'You have to meet Mary because she does rolling stuff too'... So I didn't actually meet Mary or anything then, but I knew this was the person who was working in the same area (15).

She did not meet Mary until the 1978 Dartington dance festival, at which Tufnell was invited to perform.

Fulkerson attended the 'Many Ways of Moving' Conference (1977) and performed in an 'exhibition' of New Dance performances at the Acme Gallery (1978) in London (Raban et al, 1978:14). During the 'Many Ways

of Moving' Conference, other practitioners working in dance in education such as David Henshaw (Head of Dance at Middlesex Polytechnic) noticed that 'there was a new philosophy growing' at Dartington College of Arts. Furthermore, Fulkerson, Paxton and his dance associates, Contact Quarterly editors: Nancy Stark-Smith and Lisa Nelson, taught at X6 between 1977 and 1980. Paxton remembers:

maybe in 1977 I both performed and taught at X6. I think it was Contact Improvisation, three hour classes in a different country in a different field, but there was a strange similarity. What I loved about X6, how much it reminded me of down-town New York. X6 being housed on the waterfront in a warehouse, kind of improvised together and all that grubby living and cold studios, but it was the beginning of something. It clearly felt like they had done the work, the groundwork to begin something... Jacky [Lansly], Fergus [Early] and Mary [Prestidge], Maedee [Dupres] and Emilyn [Claid] and Julyen [Hamilton], Philip Jeck. They invited me by telephone to set up teaching and performances that would coincide with visits to Dartington.

Nevertheless, at the beginning of the year 1978, before the start of the dance festivals, the connection between Dartington and the New Dance community was still considered 'tenuous', as Early notes:

Dartington sometimes seems to me to be somewhere in mid-Atlantic - so extensive are its US connections, and so tenuous its connections with London (1978a:3).

But after the first Dartington festival (June 9-11, 1978), this changed. The summer issue of New Dance (No. 7, 1978) contained an interview with Fulkerson (pp. 12-14), collated articles on the festival (pp. 15-16), as well as a public statement of alliance to Fulkerson and Paxton by the New Dance Collective. The latter came about both in reaction and response to a letter by Geoff Moore from Moving Being, the 1960s UK innovator in multi-media performance. The New Dance Collective wrote:

We disagree that the Cage/Cunningham discoveries remain the conceptual base of the majority of new work, and we feel that you over-estimate the relevance of Cunningham today, or for that matter

any of the dance heroes. We are influenced and informed by a more diverse cultural and historical background that embraces popular "real world" experience, rather than avant-garde innovation. The "post-Cunningham" artists we have chosen to give space to are Steve Paxton and Mary Fulkerson because they have something unique and useful to offer in the form of Release work and Contact Improvisation (1978:11).

The start of the Dartington festivals was the time when both the American and UK 'post-Cunningham' generation of dancers joined forces, or connected up in one movement of New Dance. This was also when British grass root (radical edge) ideology met up with a different kind of 'political' perspective, incorporated in what can be perceived as a broad American cultural view on dance. This is echoed in a statement by Fulkerson, reflecting on what inspired her at the time:

The belief in the field of dance and that individuals were part of that. That in the field there were sub-sections and that in the sub-sections I had a belief that new work had a place in its own right. A special, identifiable place, which could give it voice politically, which could give it space and create territory for dancers to work. Another belief that I have had, which is in evidence in the work I have taught and done, is that everyone is valuable, absolutely everyone is valuable. This has created territory, for different dancers, different types of dancers, different types of people and different ideas and spaces to occur where things could happen.

In the meantime, this new philosophy at the Dartington Dance Department, informed by Fulkerson's open, non-judgemental view of dance, had become accredited by the CNAA validation (1977). Further incorporation of a broad range of approaches, principles and techniques followed. From 1978 onwards, the Dance Department, still with the central focus on composition and choreographic studies, increasingly employed British dancers from the New Dance community. Initially, some taught dance and movement techniques on a regular basis for a whole, or half-term period



such as daily Cunningham classes with Alston and Dupres, or three-times-a-week acrobatic and gymnastic work with Prestidge (Green & Prestidge, 1980). Around the same time people from the New Dance scene went to study at Dartington, specifically because of the American practitioners who taught there. Yolande Snaith recalls, after the 'first Contact workshops happened' at X6 Dance Space in London:

Steve Paxton at that time just became this complete guru, his name was very much (and Mary's) behind this whole sort of thing that was going on. This was then the man to study with, this was where I should look at, this is where it's coming from, I should go to where it all came from and that was the reason for going to Dartington.

Thus, from the late 1970s onwards, the connection, now established between Dartington and the New Dance community, continued with the Dartington dance festivals as a regular focus and yearly meeting point. In addition, the practitioners and students at the Dance Department at Dartington began to form part of the New Dance community and movement in the UK. This is also when the second phase of the New Dance development at Dartington commenced (1978).

### 5.5. Conclusion

The search for a suitable approach to dance as a component in the combined arts curriculum at the Theatre Department of Dartington College of Arts (1971-1973), coincided with the first stirrings of the movement of the New in UK dance. This was manifested in the conceptual, collaborative experimentations of an up-and-coming younger generation of artists, including dancer/choreographer Alston and his group Strider who taught on a visiting basis at the Theatre Department during this time.



Initially encouraged by the modern art ethos of form and content exploration (in search of the new), these precursors to a new (post-modern) genre soon moved beyond the boundaries of what was considered to be 'dance' by the establishment (dance critics and Arts Council's Dance and Music Panel members alike). By the mid-1970s the sharply defined existing concepts (and precepts) of dance had turned into active obstacles, especially in relation to the cross-arts developments, as was exemplified by the protracted battle for the validation of the 'Moving for Performance' programme at Dartington College of Arts.

This programme, with its emphasis on composition (the making of new work), clearly filled some of the gaps in dance provision at the time, in particular the lack of educational routes for the study of choreography and the training of dance artists (practitioners for whom subject matter and medium meant dance in the widest sense). The application of dance as a broad cultural practice, as pioneered by the Theatre Department at Dartington College of Arts, intersected with the philosophies adhered to by a politicised New Dance scene in London. There New Dance pioneers were engaged in the aesthetic quest for ways into movement and dance without the strictures of set formulas, techniques, roles and images, as well as actively placing dance in new and broader contexts. These activities not only addressed the confines of the world of UK dance, but also reflected the spirit of the time. Issues and concerns were driven from a grass root ideology towards the political agenda. Equality and democratic access to the arts-cultural life of society were particularly pertinent to funding and education in this period of 'right on' radical, cultural activism. The 'liberation of

dance' became the focus of a collective challenge of the national funding system between the mid to late 1970s, spearheaded by a small, but volatile group of New Dance activists.

At Dartington 'politically correct' issues related to gender, class and race were not at the forefront of concerns at this point. These featured later, brought in by the student population, the community placements, as well as the allied New Dance community. Until 1977 the practitioners based at Dartington had been engaged in the validation procedures with the CNAA to get the dance programme recognised as a specialist study. The BA (Hons) curriculum did incorporate a social agenda, but from a liberal and privileged arts perspective, never explicitly socialist in aim. The four year 'Theatre Language' course was designed in the context of the arts (as a social and educational force) in society, then supported in higher education and effectively broadening the socio-cultural basis of the arts, including dance. The third year placement scheme fitted well within this ethos, proposing a type of model for teacher/artist-led training in community arts. In hindsight, this did not get further articulated beyond the pilot function of activating a set of innovative ideas. At this stage, however, formal accreditation of the curriculum in its entirety did mean the educational grant-base extended for both the College and students attending the course.

The broad cultural politics expressed at Dartington, although not based in grass root values, had a certain non-critical, inclusive underpinning in common with the UK New Dance community (as seen in the democratically non-selective ADMA festivals). The former were more of an aesthetic

nature, applied along the line that any movement could be dance and had the validity (and right of place) to be considered as such. This echoed the influence of the American musician/composer John Cage and his ideas about silence (and noise) as part of the spectrum of music. This philosophy can also be seen as formative to the early post-modern dance experiments in the USA. The main teachers of dance at Dartington, Fulkerson and Paxton, had a direct connection with these developments.

The start of the extra-curricular Dartington dance festival (1978) saw the beginning of a merging of people, practice and ideas under the broad banner of New Dance. At this stage a cohesive New Dance movement and community was required, firstly to present a united front to achieve funding status (still in progress), and secondly, to establish a secure position for this growing body of work. Both aspects directly concerned the Dartington graduates and their future place in the field of dance and, indirectly, the viability of the recently established dance programme at Dartington College of Arts. The dynamic process which occurred between the practitioners at Dartington and the New Dance pioneers in London also illustrated how the movement gained momentum and weight as connections grew across the sectors, in particular (professional) theatre dance and education. This contributed to an almost deceptive type of snowball-effect. For a brief but intense period New Dance propelled into the 1980s, not only as a movement of arts-cultural nature, but also as a unifying label for a multitude of forms.

The dance work coming from Dartington between the mid to late 1970s, in the main reproduced the explorative, organic Release and Contact

Improvisation forms in performance, teaching and choreographic practice. Approaches did not veer away from the models disseminated by the Dartington-based practitioners and helped to spread these, especially to the New Dance community. Working from inside out, particularly the use of images (including imagined shapes, anatomical structures, sensory analogies and directions), was similar to some of the UK New Dance pioneers' experiments with technical approaches, yet it was qualitatively and generically different. The Anatomical Imagery work (as employed by Fulkerson) was based in the system theorised by American Mabel Todd and developed by people such as Clark, Sweigard and Skinner. A certain minimalist aesthetic prevailed at Dartington, stimulated by the incorporation of pedestrian movement, the body (and the senses) in relation to its immediate environment. Outside of the College a similar aesthetic was manifest in the work of practitioners (such as Butcher and Tufnell) engaged in the breaking down of dance to its bare elements (time, movement, form).

The cross-disciplinary approach at the Theatre Department coincided with the exploration of other performance forms (singing, music, acting) by the UK New Dance exponents. The playful self-reflection/reflexion, visible in dance around this time, was displayed in improvisation as a direct performance mode (a Dartington feature) and also echoed in the exploration of the personal and everyday for its broader social and political resonance (an early New Dance feature). All this could appear as a (temporary) holding up of progress, in the sense of moving on to a more articulated style or category. But it was exactly the lateral differentiation which occurred during this time (and the following

years) that was revolutionary and distinct. As is shown in Chapter 6, Dartington College of Arts played a key part in the extensive explorations and experiments which continued as New Dance.

**Notes**

(1) Other aspects of this influence can be traced to individual American dancers teaching in the UK, British dancers who studied and trained in the States, the well-received visits by numerous American modern dance companies around the same period and regular features on American modern dance in UK dance magazines from the 1950s onwards, such as 'Transatlantic View' in Dance and Dancers and the 'New York Newsletter' in Dancing Times.

(2) For an example of this trend see 'Shiftwork' (1971) by Alston, described by him in Appendix 4a and also by Jordan in Striding Out (1992:28; for factual details, see *ibid*:220).

(3) Particularly in Part 1 of Striding Out: Aspects of Contemporary and New Dance in Britain (1992), Jordan describes (in much more detail than is attempted here): events at The Place, prelusive to the experiments in dance in the late 1970s (pp. 13-34); the short but significant life of Strider (1972-1975) (pp. 35-57); activities generated at X6 (1976-1980), at the core of the New Dance movement, and its legacy into the 1980s for Independent Dance in the UK (pp. 58-86). In 'Sharings and Showcases' (the dance festivals of the late 1970s), Jordan provides a sharp insight into the different issues and concerns of the major players (ADMA and Dance Umbrella) and draws clear parallels between these and their respective funding position with the ACGB (pp. 88-102).

(4) Besides the 'official' establishment of the modern American Graham technique, with assistance from the Contemporary Dance Trust in 1966,

American modern dance techniques and choreographic approaches were introduced around the same time in other places. Examples of this include: 'Modern Dance Classes' by Holmes (1962) and 'Anthony Holmes on Modern Dance' (1963), the American modern dance exponents Flora Cushman and Dorothy Madden teaching at Dartington College of Arts from 1965 onwards and also the Ballet Rambert whose dancers received modern dance classes on a regular basis from 1966.

(5) In 1969, Dutch dancer/choreographer Pauline de Groot and her company did 'a little underground tour' in England and performed at The Place thanks to support by Howard, whom she remembers as 'a really warm person, very understanding, just open'. One of the pieces, 'Rainmakers', was subsequently taken up as a 'new' work in the repertory of the Contemporary Dance Group in 1970 (see Williams, 1970d:40).

(6) Fergus Early (brother of Teresa Early), featured as the 'dancer you will know' in Dance and Dancers (1969a), did become known, however, in a different category and grouping than his mainstream roots predicted. As David Henshaw relates, Early left the Royal Ballet (RB) in 1970, after being told 'we are not interested in ideas' by Kenneth MacMillan (then Artistic Director of the RB). Furthermore, 'dissatisfied with working in a large hierarchical structure', he became an active, central figure in the New Dance movement and the 'liberation of dance' in the UK (Skemp, 1978:211). Over the next two decades he explored and engaged in alternative, democratic structures of organisation with and for fellow dancers, as is demonstrated by ADMA, the collective formats of X6 Dance



Space (the predecessor of Chisenhale Dance Space) and New Dance magazine.

(7) The post-war emphasis on the establishment and funding of high profile national ballet companies can also be observed in Holland, where a so-called 'ballet war' ensued between 1945 and 1961 (van Schaik, 1981:66-113).

(8) 'Dance Without Steps' was recorded by the Open University/BBC in 1978 as part of twelve programmes for the Art and Environment course. A copy of this twenty-four minute piece, in which Tufnell also explains some of her starting points, is held by the video tape library of the Open University in Milton Keynes under the reference: Technology, Art and Design (TAD), 192, programme 7. The master tape is stored at the National Film Archive at the British Film Institute, London.

(9) A less than generous review of one of the regional New Dance groups, Cycles (founded by Cecilia MacFarlane in 1974), reflected similar reservations expressed by Dougill (1978). According to Wilson, who saw the group at the Edinburgh Festival:

The pieces which the group Cycles Dance Company presented were an insult to their audience of six (in a cellar) - pure self indulgence and without any trace of technical skill or artistic discernment. One piece consisted solely of a boy and girl running round in circles - do they really deserve a grant from the Arts Council? (1978:90).

(10) New Dance magazine covered subjects such as:

Politics and Culture, the 'Ideology of Art' and the 'Arts in Society' (Szczelkun, 1978c, 1978d; Donovan, 1977); Critical Language (Lansley, 1977; McKim, 1979; Kando, 1983b); 'Dance in the Community' (Clayden, 1977; Early, 1979a); 'Dance and Disability' (Cross, 1981; Hoyle,

1981; Malecka, 1981); 'Dance Institutions' (McKim, 1978) and 'Dance in Education' (Early, 1979b; Bridson, 1979; Fawkes, 1980; Adshead, 1981a, 1981b; Brinson, 1982; Novakovic, 1984b); 'Black Dance' and other 'Non Western' dance forms (Early, T., 1978; Kando, 1983a; Issue 30, 1984, on 'Non Western Dance', including articles by Dufton; Dove; Daines; Briginshaw); 'Martial Arts' (Thitsa, 1981; Kan, 1981; Booth, 1981; Pope, 1982); Dance and Film (Issue 8, 1978, including articles by Claid; Proudfoot; Huxley; Early; Hough; Longford; Green; Szczelkun); Popular Culture, 'New Wave Dance' (Szczelkun, 1977), 'Skate boarding' (Flatt, 1978), 'Running' (Rudin, 1981) and 'Tap Dancing' (Doitch, 1984); 'Improvisation' (Claid, 1978a; Salter, 1978); 'Folk Dance' (Flatt, 1979, 1980; Klimas, 1981; Novakovic, 1984a); 'Ritual Dance' (Davidson, 1979; Diamond, 1981); 'Feminism', 'Body Image', 'Representation' (Lansley, 1978; Issue 15, 1980 on 'Women and Dance', including articles by Adair; Mange; Maier; Keep; Buonaventura; English), and 'Body Politics' (Lowenstein & Furse, 1981).

(11) This summary is drawn from the collated reviews titled 'ADMA Festival of Dance & Mime Action Space Drill Hall' (which also contain some images of the work shown), in New Dance (No. 3), including:

'Justin Case "Sneak Preview" (May 28th 5pm)' by Jane McDermott; 'Janet Smith Dance Group (May 28th)' by Nadine Meisner; '"Keep Clear of Unpropped Body and other Dances" Virginia Taylor & Simon Emmerson, with Jessica Loeb, Helen Crocker, Kikki Gale (May 29th)' by Emilyn Claid; 'Works by Helen Crocker, Mary Longford (May 30th) Football Consciousness O.K. by Helen Crocker and Dream by Mary Longford with Vincent Meehan, Marguerite Wanecz and Shelagh O'Brien' by Jacky Lansley; 'Kathak Dance Recital by Alpina Sengupta (May 31st)' by Kate Flatt; 'Emilyn Claid Solo Dance Performance (June 1st)' by Sarah Green; 'Cedars of Lebanon (June 2nd)' by Helen Ennis; 'Cycles Dance Company (June 3rd)' by Fergus Early; 'Timothy Lamford and Julyen Hamilton (June 4th 8pm)' by Vincent Meehan; 'Fergus Early and Craig Givens, Dance of the Hours from the Ballet of the Night, an all night event co-ordinated by Fergus Early' by Emilyn Claid; 'Jessica Loeb, Arianna Economou, Wendy Carter, Joanna Gale, Ailsa Berk (June 5th 2.30pm)' by Maedee Dupres; 'Catalogue (June 5th 8pm) by Celia MacFarlane; 'Martin Gerrish "The Way We Move" with Martyn Rudin, Roberta Saady & Tessa May (June 7th)' by Mary Prestidge; 'Raymond Gunn (June 7th 2.30pm)' by Betsey Gregory; 'Laurie Booth, Linda Hartley, Martyn Rudin (June 8th) Performance based on Contact Improvisation and Release Work' by Craig Givens; 'Moving Picture Mime Show. "The Seven Samurai and Other Stories" (June 9th 8pm)' by Jane McDermott; 'Sarah Green "Family Background" Film piece (June 10th)' by Mary Prestidge; 'The Big Saturday Night Dance Natural Dance Workshop (June 11th)' by Ian MacIntosh (McDermott et al, 1977:9-15).

This festival is also documented by Jordan, who highlights the story-line of the piece 'Halflife' by Hamilton and Lamford to illustrate the theatrical element in this work (1992:89-91).

(12) Peter Brinson (1923-1995), when director of Calouste Gulbenkian Foundation, also headed the Movement and Dance Panel of the CNAA. The latter was set up in 1975, to 'assess applications for degrees in dance', made by institutions of higher education including Dartington College of Arts (Silver, 1990:126). According to Silver, by this time (1975) Brinson had 'acquired a reputation of not being committed to any one institution, and enquiries pointed to him as a neutral Chairman of the new panel' (ibid).

(13) Siegel further described Rudner in 'Dancing Parttime' performed in St Mark's Church, New York in 1978 as follows:

[her] movement is not only highly energized and variable, flowing with ease from big to small, from aggressive to flickering images, but it seems as if her whole body presents itself all the time. She radiates, she makes everything seem momentous, vital. This is a quality I think all great performers have, and it's why you never get tired of watching Rudner dance (1991:56).

And about Dunn she observed on his performance 'Early and Late', at a festival in Graz, Austria during his European tour in 1976:

Like Merce Cunningham, with whom he danced for several years, Dunn is a wonderful and serious clown and a superbly daring performer. And like Cunningham, he sees his work as an immediate and evolving process, not a job of creating fixed, repeatable stage works... His generosity in making and showing it ['Early and Late'] for Graz is just one aspect of his importance now as one of America's finest young choreographers (1991:6-7).

For some less favorable reviews by Siegel on Dunn's work in the USA at this time, see 'Has the Piece Begun, or is This the End?' (1977) and 'Rille' (1978) (1991, on pp. 30-32 and p. 55, respectively).

(14) 'Dances for Small Spaces' (DfSS) continues to the present day as the title of a piece and participatory workshop programme for older people by Green Candle Dance Company (artistic director Fergus Early) (Green Candle's Newsletter Update, 1998:3).

(15) Notably, around the same time, Paxton too was engaged in 'rolling stuff', as is shown by the following account of his first workshop at X6 Dance Space in 1977:

I taught Contact Improvisation and the work that leads up to it. It was in that studio among British dancers that I realised that it was very difficult for people to roll over, to do a given, precise way of rolling their bodies over and over on the floor and I've developed that into a major part of what I'm teaching. It just fascinated me, that they didn't have certain coordinations to make a roll the way they always did, but because it was ordinary movement that is not understood by the conscious mind and what the other possibilities are, weren't explored, so I started moving into that stuff, it seemed very available on the floor. It was from that moment, when I asked dancers to roll over leading with their leg as slowly as possible.



## CHAPTER 6: NEW DANCE CONTINUED AT DARTINGTON (Phase Two: 1978-1985)

### 6.1. Introduction

A second phase in the New Dance development at Dartington College of Arts can be detected when practitioners, mainly from the 'New Dance scene', began to be incorporated into the dance and movement programme. From 1978 onwards, besides the early post-modern Americans Fulkerson and Paxton, the presence of first and second generation UK New Dance exponents became a regular feature at the Theatre Department. The Dartington tradition of 'educational experiment and research', still prominent at this time, stimulated developments in dance, as well as in related territories such as inter-disciplinary performance and community arts practice. The continued developmental nature of this period is reflected in the practice and ideas which underpinned the individual developments of the dance artists employed by the College. Explorative choreographic or compositional methods, new techniques and approaches to existing technical vocabularies in dance emerged alongside elements featured in the 'Theatre Language' course. The innovative activities promoted at Dartington contributed to the broadening perception of dance, 'the many "different forms" dancing and teaching has taken for people', both as an educational and arts-cultural practice (Godliman et al, 1980:23; see also Fawkes, 1980:16).

The now CMAA accredited dance and movement programme at the Theatre Department raised the profile and status of the new, experimental praxis and ideas disseminated there (embodied by the teaching practitioners). Around 1983, the work produced at Dartington started to gain public

recognition as a distinct strand or 'pathway' in British New Dance after performances at the Dance Umbrella festivals (Rubidge, 1984a:37). By the mid-1980s, the numerous and diverse dance forms and approaches which had emerged, both at Dartington and elsewhere, became established under the broad and collective label of New Dance. As formal features became established and aspects of the practice incorporated in dance training and education nationally, a changing arts-cultural climate and landscape began to impact on Dartington from 1985 onwards.

Before looking in detail at the role of the Dartington dance festivals in the spread of the emerging practice and the later years of the New Dance development at Dartington College of Arts (in Chapter 7), this chapter describes how the new, or unconventional approaches and attitudes were manifest in the context of dance training and education (including choreographic practice) during 1978-1985. The Theatre Department is identified as a type of laboratory for further development for the dance artists teaching there. This, as well as the cross-disciplinary, combined arts context, and the experimental third year community placements (as part of the curriculum), all confirm Dartington as a place where practical experiment and exploration thrived. As an educational institution the College (especially the 'Theatre Language' course and its philosophical underpinning) was uniquely aligned to the New Dance movement and an active agent in the establishment of the new forms and unusual approaches to dance, movement and the body.

## 6.2. First and Second Generation New Dance Practitioners at Dartington

Weight has always concerned me, momentum, swing, where the movement isn't calculated, so you don't "make" the shape, you only get there by the thing before it, by the impulse. Because I was still anti-technique I had to find other ways, if I wasn't going to give people the set form of what my training had been. Remember that I had almost had fifteen years of training one way or another.

Rosemary Butcher

First generation UK New Dance practitioners, such as Richard Alston and Mary Prestidge, started to teach at Dartington during 1979-1980 on a part-time, visiting basis. Soon to follow were Rosemary Butcher and Miranda Tufnell, who taught full-time in 1980-1981 and 1982-1983 respectively. Both had been visiting guest artists before their full-time employment and their work had already been included in the 'Fourth year Lecture and Seminar Series' of the BA (Hons) degree course since 1977 (CNAA, 1977:50). Tufnell had been invited to teach composition in autumn 1978, after attending the first dance festival in the spring that year. In fact, all these practitioners including Holland-based Pauline de Groot, who taught at Dartington during the transitional period of 1971-1973, contributed to the dance festivals from their outset. The quest for finding 'other ways', as Butcher put it, was shared by these dance artists and reflected in their developing 'new' approaches to technical training and choreographic practice. According to Tufnell 'to explore other ways of training bodily' also meant 'other ways of looking at what dance was'.

Their individual developments evolved around similar movement concerns, not unlike those involved in Paxton's Contact Improvisation and Fulkerson's Release principles. As the accounts of these practitioners



show, these included: weight and counter-weight, falling and rolling, balance, hanging and leaning, relaxation, working with the breath, 'listening' to the body, stillness (like meditation), technique without tension, the use of improvisation and 'imagery' (inside model rather than outside mirror approach). The exploration of these aspects featured in the practice (choreography, teaching and performance) of this group of first generation New Dancers during the 1970s and early 1980s. As a dancer in Butcher's company around 1975, second generation New Dance practitioner Julyen Hamilton recalls 'listening to the weight' and 'mass' of the body. He also remembers:

counter tension duets, all her early duets were about holding the hips, about wrist to wrist contact, feeling until it let go... we didn't know it was called "Contact" and it wasn't in the pure sense.

Tufnell recalls 'Floor Piece' (1976), which she made with Martha Grogan as 'just patterns of weight falling and coming up out of the floor'. She began to incorporate aspects of Alexander technique after receiving lessons in London, from Bill Williams who taught her about 'listening' and 'movement measured from stillness'.

In their explorations, departing from the 'old' shapes, set techniques and training formats, the dance practitioners moved through different phases of development in their work. This was also reflected in their teaching practice at Dartington. For example, in a 1981 article, Jordan refers to Butcher as having 'used principles of Contact Improvisation in the past' (1981:172). Butcher confirmed that by the time she taught at Dartington (1980-1981), she was in another 'phase' of her work, 'a very organic way, movement wise, I was totally improvising' (1). This phase, according to Butcher (who had previously taught on the diploma course in

1969), was 'particularly connected' to her teaching at Dartington in the early 1980s:

the work changed when I came to Dartington the second time, when I was working with the students who had that sort of training. That altered my way of choreographing.

The 'improvisational element' in Butcher's work was noted by Watts in a review titled 'New British Dance' (1984:683). Also Mackintosh, in a review of the Rosemary Butcher Dance Company (performing 'Spaces 4', 'Field Beyond the Maps' and 'Traces'), referred to the programme notes to explain that the dancers 'improvvised around the structure of the works' and described 'Spaces 4' (1981) as follows:

Four virtual squares were formed by wall corners, with the aspects of torn, white paper. In silence four dancers entered, dressed in plain white trousers and shorts. Like ghosts under sedation, they moved in and around the set, unhurried, barefoot, and seemingly oblivious to the apparent danger of the set's sharp and jagged edge. They walked and lay down, sometimes resting on each other at the same unvaried pace. At times the four spaces of the set suggested to me the ruins of a home, the dancers' memories pervading in an atmosphere of nostalgia. The piece ended, three figures huddled together at the back and Miranda Tufnell waving slowly into the distance as the lights died (1983a:20-21).

Executed in (what Mackintosh identified as), 'everyday unskilled movement', this piece was framed by a Dieter Pietsch sculpture (1983a:21). In 1991 Butcher stressed she had now 'come out of that phase completely', but added 'I may go back again' (2).

Another feature which this group of first generation New Dancers had in common was that they had all been on study visits to the USA during the 1970s, in the main based in New York. There, radical innovation and experimentation in dance and performance, as spearheaded by the Judson Church group in the early 1960s, continued to inform contemporary art practice and ideas. But this did not necessarily have an immediate

impact on all, or cause 'the big change', as reported by Butcher, who after her second visit (1971-1972) 'could not go back to technical work' (3). For example, Prestidge (who was in New York during 1974-1975) relates how for her everything connected a year later back in England, with the formation of the X6 Collective and the start of X6 Dance Space:

Everything I had seen and touched on in New York, the Nancy Topf and all those other people and things that had been going around, all suddenly happened there. They clicked in London.

This group had all also studied at the Merce Cunningham Studio (Butcher and de Groot during the 1960s), although certainly not to the same extent as Richard Alston, who studied there for a two year period (1975-1977). However, before this, Alston was already noted by dance critics such as Vaughan, as a 'real choreographer' (1973:31). Tufnell (who went to his classes at the White Lion School around 1974), recalls Alston's 'wonderful approach to moving, it was more like investigation'. On return from the USA, the 'influence' of this Cunningham period on Alston's work was evident, though it did not 'dominate', according to Clarke (1978a:206).

Indeed, Alston further mastered the successful combination of Cunningham-based technique with Anatomical Imagery, or Release elements in his teaching and choreographic work (4). Hamilton credits Alston's teaching in the late 1970s as 'a great influence on me', in his words 'I taught off what Richard taught me in six weeks for about eight years'. Soon after his guest teaching at Dartington, Alston was appointed as resident choreographer for the Ballet Rambert (1980), and later became the Director of the company in 1986 (see also Alston, 1984; Rubidge,

1986a). Renamed 'Rambert Dance Company' in 1987, this company began to reflect the distinctive style developed by him in features such as the 'fine efficiency of movement', 'length' and 'openness', as is noted by Jordan (1987b:5). In 1992 Alston left Rambert and Christopher Bruce returned to the Company as Artistic Director (Dance and Dancers, 1993). After a brief spell of freelance choreographic work, including revival of early works, such as 'Rainbow Bandit' (1977) for French Compagnie Chopinot and the original solo 'Strider' (1971) for Andrew Robinson (LCDT), as well as making new work, such as 'Weep no More' (1994) for Transitions (the Laban Centre's graduate dance company), events came to a full circle. In 1994 Alston (erstwhile student there) took up the post of Artistic Director of The Place, followed by the launch of the Richard Alston Dance Company (with dancers from the LCDT). The recent works (1994-1997) featured in the video: Essential Alston: A Choreographer Discusses His Work (1998) illustrate that, after what seemed a spell of creative exhaustion in the early 1990s (see, for example, his interview with Kane, 1991), Alston has reached inspired maturity as a choreographer, director and teacher (5). Presently, with over a hundred choreographies to his name, he continues to produce his 'outstandingly musical language' (Richard Alston Dance Company, Autumn Tour leaflet, 1996; Richard Alston's 50th Birthday Celebration Programme, 30-10-1998).

#### 6.2.1. Network of Relationships: A Certain Body of Work

In the main, the first generation practitioners had worked outside official dance institutions, as 'independent' choreographers, teachers and producers of new work during the 1970s. All state that they were

familiar with one another's creative work at the time through seeing each other's choreographic practice. For example, Alston dedicated 'Nowhere Slowly' (1970) to de Groot, after seeing her choreography 'Rainmakers' performed in Birmingham earlier that year, and he remembered Butcher as 'very giving creatively to younger dancers'. This is confirmed by second generation New Dancers, who worked with her from the mid-1970s onwards (6). For example, Hamilton recalls how Butcher gave him 'space' to be himself as a dancer. At the time he felt 'she is the choreographer, but it's my movement'. This enabled him to 'give', or 'bring something to' the choreographic work:

she had the space to let me do that and just say "oh by the way, what about letting you stretch your fingers at the same time". I felt I stretched my fingers and got an emotional charge from that and knew then what to do in performance.

He further explains 'I liked that exchange, that's what it was'. Sue MacLennan also 'felt very satisfied' by the way Butcher worked: 'I was creating and then quite happy for somebody else to be creating towards their vision'. Butcher, who was 'still concerned with movement, but very simple movement', clearly perceived herself as the choreographer in these working processes. She recalls 'I had a vision of what I wanted to see, but I set about it through improvising'.

Butcher's improvisatory approach encouraged the creative involvement of the dancers she worked with, both in rehearsal and in performance. This collaborative element highlights the active role of dancers, a development from the mere 'executive' part, criticised in the 1960s. The role of choreographer also extended to that of facilitator, as well as entailing a conceptual and artistic directorial function. This

qualitative shift, broadening the role of dancer and choreographer, features not only in Butcher's practice and approach, but also in the work of de Groot. She explains:

I didn't feel I was able to just be a choreographer. I like to work with the dancers and ask their input somehow, but I was like the main director.

And so, just as teaching was a way of sharing individual explorations and evolving aesthetic criteria and concerns, choreographic practice became another form by which new practice and ideas were transmitted. Both through teaching and by engaging them in their choreographic productions, first generation New Dancers influenced the next generation.

In particular Butcher, Alston and de Groot (to a lesser degree) tended to work, in some cases over extended periods of time, with the same pool of early second generation New Dancers including Maedee Dupres, Sue MacLennan, Julyen Hamilton, Miranda Tufnell and, later, Laurie Booth and Kirsty Simson. These slightly younger dancers received their initial training from The Place, Dartington College of Arts (diploma course) and the Laban Centre during the 1970s. They were among the practitioners invited to teach at Dartington from 1978 onwards, notably after having worked with these first generation New Dancers. Working relationships and active exchange between this group of first and second generation New Dance practitioners continued into the 1980s, as is confirmed by numerous articles (see Kane, 1986 on Alston; Jordan, 1986a on Butcher; Parry, 1986 on Simson) and reviews (e.g. Burt, 1982; Der Bund, 1983, a Swiss Newspaper on de Groot's work, including MacLennan and Simson).

These first and second generation New Dance practitioners represented a certain body of work, resulting from a network of relationships, shared influences and parallel developments. The broad features, which they had in common with each other and their American counterparts at Dartington, Paxton and Fulkerson, were of a similar developmental nature. These can be identified as exploration, experimentation and investigation, as manifest in their choreographic, performance and teaching practice, features which were not only incorporated, but positively encouraged, promoted and resourced at the Theatre Department of Dartington College of Arts.

### 6.3. Practising Artists as Teachers at the Theatre Department

I started teaching there in 1979 and then 1983, 1984, 1985 and in between at Rotherhithe Theatre Workshop on and off. I had a continual involvement. The strong thing about Dartington - I hadn't been through colleges, but in retrospect, it wasn't like any other institution, physically and the way it was. It didn't have that feel about it. It was much more a place where... you went there to do your work, your art, whatever you were involved in.

Mary Prestidge

The guest dance artists were at Dartington to practice and share with the students their art, what they 'were involved in', as Prestidge puts it. This included not only formal teaching commitments, but also a number of informal activities such as giving after-hours, or lunch-time, classes, showings, demonstrations and performances. In addition a number of guest artists visited and taught at the third year placements in London (RTW) and Plymouth (PACT). The engagement of 'practitioners in the arts and related fields' as visiting lecturers was the policy at the



Theatre Department (CNAA, 1975:128). Robert Witkin, outside assessor of the 'Theatre Language' course since its inception in 1975, noted eleven years later 'the high proportion of committed theatre practitioners involved in teaching' was still 'the chief strength of the course' (Dartington Review Document, 1986: n.p.). The ethos of the teaching arts practitioner supported and stimulated experimental and explorative practice and activity, in both the full-time and part-time (visiting) members of staff at the Theatre Department.

The traditional Dartington feature of 'educational experiment and research' was brought to prominence in the 'Theatre Language' course under the direction of Colette King (Dartington Prospectus, 1979:1). In the late 1970s, the shared nature of the cross-disciplinary approach at the Theatre Department, with the members of staff engaged in 'one process', was still apparent (CNAA, 1975:128). This is illustrated by Prestidge's observation on the work, during the first year (1979) she taught at Dartington:

that year we never crossed paths with the tutors, except Keith Yon a little bit, which was quite odd really. It was partly me, I didn't know what they were doing, no communication as such and yet the work obviously went harmoniously together and yet I hardly spoke with them.

This process included the 'on-going synthesis of present and past methods' (CNAA, 1975:128). This was particularly evident in the work of the American New Dance practitioners Fulkerson and Paxton, employed by the College since 1973 and 1974 respectively.

Fulkerson's innovative Anatomical Imagery, or Release teaching, informed the Central Study syllabi 'Moving' (for all students) and the Extended

Study programme 'Moving for Performance' (for those specialising in dance). Paxton transmitted his investigative approaches to choreographic structures, including improvisation as a direct 'live' performance mode, as well as the principles of Contact Improvisation. He also applied this investigatory approach to technical training, drawing from his personal experiential knowledge derived from a number of dance and movement vocabularies. These ranged from traditional Western forms, such as classical ballet, modern dance, gymnastics and acrobatics, to non-Western physical disciplines, such as martial arts and other eastern, breath and movement based, meditative practices (including T'ai Chi, Chi Aikido, Hatha Yoga). Their complementary teaching modes, rooted in the 1960s American early post-modern dance experiments, promoted new, or unconventional, approaches and attitudes to dance, movement and the body (see also Rubidge, 1986d and Jordan, 1987). For example, Paxton listed the examination of 'attitude' itself as a first principle in the training of a dancer engaging in Contact Improvisation as follows:

Attitude is the most important part of the training, and work in this area continues long after the desirable attitude has been identified. It is usually discovered by noticing the attitudes of people with whom it is pleasant to improvise and comparing it with the attitudes of those with whom it is difficult (1975:41).

In addition to teaching, both Paxton and Fulkerson actively engaged in regular performance activity. This spread their work outside Dartington, not least through their contributions to the yearly Dance Umbrella festivals between 1980 and 1987.

Fulkerson's extra-curricular activities were especially extensive and included numerous solo concerts, lectures, seminars and workshops in Europe, North America, Australia and New Zealand during the 1970s. These

further shaped a network of relationships which reverberated into the 1980s. Besides her American contacts (identified in Chapter 4), the choice of guest artists at the Theatre Department and contributors to the Dartington dance festivals from abroad, such as Lise Ferner (Norway), Eva Lindquist (Sweden), Russell Dumas (Australia), can be traced to the connections made by Fulkerson during these travels (7). Dartington supported both Fulkerson's travels out and invited guest artists in.

But after the start of the dance festivals (1978) Fulkerson's activities increasingly involved artists from the UK New Dance community. These were often (not always) guest teachers at the same time. During the early 1980s Fulkerson made choreographies for Maedee Dupres: 'Song from the Country' (1981), Julyen Hamilton: 'Country Dance' (1982), Michael Clark and Beverly Sandwith: 'The Raft is not the Shore' (1982). These were relatively conventional pieces, in the sense that they presented as finished products, with a clear narrative frame (as indicated by title), and had a certain romantic/nostalgic reference, as was reflected in costume and atmosphere created by the accompanying music. This is exemplified in 'Song from the Country', performed at Dance Umbrella, 1981, in which Fulkerson's 'gentle, slow choreography', combined with 'an enveloping brown costume', show Dupres as a 'sort of Earth Mother quietly experiencing the happenings and feelings of rural existence' (Percival, The Times, 24-10-1981:n.p.). Also the technical standard of all these dancers was high, further adding to the sense of receiving a smooth, whole piece, crafted to display the particular qualities of the performers. For example, the beautiful features of Dupres (photographed

by David Bailey as one of the 1980s 'Faces to Watch'), were enhanced by the headdress she wore in 'Song from the Country' (Observer magazine, 1st March, 1981:n.p.). This and Dupres' costume were designed by Dartington's Wardrobe Mistress Maria Liljefors, who also made the 'ingeniously designed costume' which Fulkerson wore in her contentious, wordy solo 'Real Life Adventures' (1985), some years later (Mackrell, 1985:35).

Other more exploratory practices also took place. After Fulkerson made 'Shoe Dance' (1979) for Greenwood and Tufnell, they became engaged in an 'exploration of the creative process', an extended research project called 'The Little Theatre' (1980). Tufnell remembers this as:

A really important improvisation project, because people from completely different fields got together and hung out in the studio for literally hours.

Participants in the project included Elizabeth Dempster (then known as Libby, a second year dance student from Australia), Chris Crickmay (Head of the Art and Design Department) and two musicians from New Zealand (Cousing and Ansty). According to Tufnell, it took a lot of time 'to find a way of being together' and much was learnt by all about 'improvising, the skills involved'. Tufnell also says about 'The Little Theatre' project:

We worked for three weeks, every day for six hours, we had props and we got furious with each other, which was very productive. Because every time it meant a re-examination of what we were doing and the kind of boundaries we were setting for ourselves and realising how quickly you set boundaries. That was a real lesson.

In 1980 several versions of 'The Little Theatre' were performed as a three hour event where, according to Tufnell, 'people could come in and

watch for a while', at the Dartington dance festival and the Acme Gallery in London. Judging by its title the event was not proclaiming to be a dance piece. The publication Body Space Image (1990) by Tufnell & Crickmay, contains a photograph of a rehearsal and a detailed description of an improvisation exercise called 'Rooms', based on an idea generated by Fulkerson which resulted in the created performance environment, as a major structuring device (1990:130, 133). As performed at the Dartington dance festival, 'The Little Theatre' did not present any obvious highs or lows (in terms of drama or energy), but offered a witnessing-kind of experience; seeing a group of people absorbed in their individual (seemingly) introverted activities, set in a dark and somewhat messy space. On entering there was a sense of stepping inside a world of intense and focused activity, like going into someone's private study. To a degree this defied the casual walking-in factor (as mentioned by Tufnell). The vocabularies employed, although mostly movement based, were cross-disciplinary (with a strong visual, object-based element, as well as music, lighting and text), and predominantly related to the setting created by the chosen 'rooms' environment. All this made 'The Little Theatre' more like an installation piece.

At the time taking part in this project was a liberating and learning experience for Tufnell, in which Fulkerson had an important role:

It was an important learning time for me and Mary's presence was very strong in that, because Mary had got this view of "well, try anything". She could be that way partly because she had the base of Dartington to, as it were, liberate her into doing what she wanted. Whereas the rest of us were sort of... everything that we did, we could be slammed for. We hadn't really thought through everything. So for Mary to go: "jump in there and do whatever", was a liberation.

The excerpts from Tufnell's description illustrate that Fulkerson's experimental 'open inquiry' attitude and approach were still prevalent and included improvisational, cross-disciplinary collaborative practices. Tufnell's last remark also serves as a reminder that the arts-cultural climate outside Dartington was significantly less experiment-friendly around this time. This is further illustrated by Watts's review of 'Centering' (1981) by Tufnell and Greenwood, which 'unfortunately' opened the season of 'New British Dance' at Riverside Studios (1984:682). According to Watts 'it was a disappointing start... the conclusion of the experiment; what thrills one person bores another' (ibid) (8).

Another feature of Fulkerson's productions was the incorporation of professional artists and students alike. This was also reflected in the company Dance Alliance, which Fulkerson formed in 1983. Several performances at the Dance Umbrella included students from Dartington, ex-students and other professional dancers, for example 'Put your foot down, Charlie' (1982) and 'Track Follows' (1983) (see Macaulay, 1983:16; Burt, 1983:33 and Mackrell, 1984a:33) (9). The latter was made in collaboration with Eva Lindquist from Sweden (director of Windwitches), who was also a visiting guest teacher at the Theatre Department at the time (10).

All this exemplifies the 'Dartington tradition', with its emphasis on the role of the arts in education, and specifically the important related concept of the practising artist as teacher (implied in the term practitioner). The work of the dance artists continued inside the

Theatre Department, at times side-by-side with students. This could involve hours spent in rehearsal and/or personal work-outs in an empty studio (often available during the day), or in the Dance School (early in the morning and in the evenings, before and after the scheduled classes). Their skills, work routines and processes were shared by, exposed to, and witnessed by students. In these ways, besides formal teaching activities, first and (early) second generation UK New Dancers transmitted their practice and ideas to the 1980s Dartington student generation.

#### 6.3.1. Community Arts Practice: Uncharted Territory

The optimum environment for practical inquiry provided by the Theatre Department of Dartington and the course structure during this time stimulated and resourced developments outside dance and interdisciplinary practice. For example, the third year placement scheme itself was an educational exploration of community arts practice, involving the active presence of the students and tutors 'at the service of those communities which the established theatre doesn't serve' (Dartington Prospectus, 1979:13).

The communities and locations of the two placements (PACT in Plymouth and RTW in London) had certain features in common. When the Dartington scheme and students arrived (in 1975 and 1978 respectively), these were neighbourhoods in (an almost delayed post-war) decline and malaise, with a high unemployment rate due to closing down of local industries and the end of known ways and means of sustaining people's livelihoods. The



dislocation in both communities, in terms of radical removal from previous (professional) identities rooted in their geographical location (fishing, sailing, dock-industry and related services), had very real practical consequences, such as poverty, poor housing, rising criminality, drink and drug abuse, and low achievement aspirations (socially and educationally) of the younger generation. Yet, the neighbourhoods and these communities were on the brink of radical transformation. As designated areas of urban regeneration, changes were underway which would bring in a whole new population, with different lifestyles, ambitions and needs.

PACT (renamed Stonehouse Theatre Workshop around 1984) was based in a single storey converted warehouse at the back of Union Street (a ten minute walk from the seafront). Full of clubs, pubs and fast-food facilities, this was the territory of sailors, marines and prostitutes. Quiet during the day, the Street would come acutely (and often violently) alive at night. This and the geography of the area, cut-off by a major ring road and two roundabouts, reflected in the somewhat fractured lived reality of the local community. There was a pronounced separation in the day and night life, with an almost curfew-like rhythm adhered to by many (especially women, children and older people). Massive rebuilding, including renovation of the Barbican (old harbour) area into luxury homes with marinas began in the early 1980s (for more detail on Plymouth, see the Dartington Theatre Papers, 1976-1977, No. 7). RTW was based in a converted four storey warehouse, facing the Thames, in the complex of Hope Sufferance Wharf (like X6 Dance Space in the borough of Southwark). This was dockland area in limbo, with a still

tightly knit, but somewhat disenfranchised community, no longer credible as a viable working community, with the docks closed down, the river quiet and acres of disused land. In the early 1980s the London Dockland Development Corporation (LDDC) began a major re-development programme, re-designing the landscape (including an ecology park), building new private housing, roads, schools, and health/sports/shopping centres. Also a new underground (tube) connection, the Jubilee line, now links the area directly to central London.

At the time (the mid to late 1970s) the Dartington community scheme must have appealed to local authorities, who were approached from the outset of the course. Stimulated by the 'zeitgeist' of social democracy, the Dartington students (and staff), ready to engage in 'more art of people and less art for people' (one of the stated purposes of the programme), brought in new energy and creative possibilities (CNA, 1975:78). Especially in the borough of Southwark, Dartington College of Arts was accommodated with (relatively cheap) studio space and hard-to-let flats leased to the students. This truly enabled living and working in the community and stimulated the creation of estate-based events and activities (RTW, Theatre Making in Rotherhithe, leaflet, 1985). In Plymouth the students lived, in the main, in another part of town (thereby also avoiding the precarious night life of Union Street). This provided the stimulus to pursue different directions related to communities of interests, such as working with partially sighted and deaf people (PACT leaflet, 1981).

Both localities formed ideal settings to test out the model or set of ideas which activated a type of cultural intervention. Tutors from Dartington and visiting artists worked at the studio-bases, projects opened up to members of the community. Students learnt to engage in (and through) the arts in a variety of settings, such as schools (junior and secondary), old people's homes, youth and day centres, sheltered housing schemes, pubs and tenants associations, and with a range people (in terms of age, background, ability). Work of 'social, even political awareness', notably reflective of the time (the Brixton riots and Greenham Common), included black theatre (the beginnings of the group Umojo), and women's dance, music and theatre (from which various short-lived groups sprang forth) (CNAA, 1975:78). Up until the mid-1980s the community arts activities bloomed, seeded by the particular interests of staff and students alike, expressed and given form in the numerous Theatre Languages.

The programme was designed by Colette King, who envisaged the community connection to carry on over real-life spans of the people involved. When the direction in course and content changed at Dartington, leading to the eventual halt of the third year, the effect on the participating communities had not been anticipated (Notes on the Management Structure of RTV, 1986). In both localities the placements ended with a certain lack of clarity, and with some conflict, even hostility. As an experiment in community arts practice, the placements had been a positive training ground for members of staff and students (11). To what extent the particular local communities benefitted from the Dartington period has not been researched or qualified as of yet.

The developmental and pioneering nature of the 'Theatre Language' programme in this relatively uncharted arena ('a field at the interface between theatre, society, research and education'), is confirmed in the Summary Report of the 'European Workshop on Theatre and Communities' (Lervik: 1983:3). The aims and the work of the Theatre Department formed an important starting point for this international conference, which was instigated by King, supported by the Council of Europe and hosted by Dartington College of Arts. As the introduction to the Conference Report states: 'the course as a whole is seen as active research into the possible relationships between theatre and communities' (Summary Report, 1983:6).

This innovative arts educational context was particularly in line with the experimental practices and ideas of the New Dance artists invited to teach at the Theatre Department. For example, Prestidge, from the base of artist-run Chisenhale Dance Space in east London, initiated a successful community dance programme, funded by local authorities. Activities and practice were evaluated and monitored by funding bodies and advisory groups (including six London-based animateurs), clearly contributing to a progressive model (12). By the employment of these New Dance artists, changing or different attitudes and approaches to dance training and education could be further articulated and established at Dartington. At the same time elements of the 'Theatre Language' course itself cross-fertilised these developments.

#### 6.4. Extending the Boundaries: Changing Attitudes and Approaches

I had studied dance since I was six. When I was eighteen my body was in shapes. The experience of those shapes was very much a kind of assumption. What I was learning from the stillness was that assumptions could be questioned, that perhaps there were other forms of knowing and describing movement than the forms that I had been taught. It began to be very upsetting to me that every time I lifted my foot from the floor it was brushing and pointing and I had to sort of think "is this the only way?". Because obviously it was not the only way. It was becoming more clear that there were five million possibilities in this foot alone.

Mary Fulkerson

As with UK New Dancers Butcher and Tufnell, the questioning of the set shapes and forms resulting from previous training also featured in Fulkerson's development. Fulkerson recollects her own changing attitude as starting around 1964, as a dance student at the University of Illinois (where she undertook her BA and MA degree studies). During this time, which roughly coincided with the Judson developments in New York, she also began:

making my dances with non-dancers, trying to figure out what sorts of thoughts I could give them that would result in dance movement.

These early questions and experimentations hint at the underlying shifts and changes in values and belief systems, which signified the emerging New Dance generation. Their democratic and non-hierarchical attitudes were reflected not only in alternative organisational structures such as collectives and cooperatives, but also in changing approaches to choreographic practice and the technical training of the body. In their explorations they also opened up and extended existing conventions as to who could dance, or be 'a dancer', and what could be perceived as 'dance'. The latter is illustrated by Fulkerson's memory of the first

meeting with a group of dancers and non-dancers with whom she was to choreograph 'For Queen Elizabeth the 1st' in 1967:

They were sitting there and they were talking to each other. They were moving around the space introducing themselves and I thought "look that's a dance, look they sit down together, they talk, they stand, kind of a nice arrangement of people in the space" and I was looking at it saying "well, this is the dance of these people right now".

At the time it was 'shocking' for Fulkerson to realise that the 'actual material' which constituted a dance was 'absolutely other' than concerns such as 'theme', 'variation' and 'the appropriate formation of the phrase and how to properly execute movements'. Equally shocked were her teachers, who certainly did not perceive the piece as dance (13). According to Fulkerson, she was told by her Head of Department 'it was an interesting experiment and now I should go back to dancing', whilst her technique teacher told her 'it was a waste of a good dancer'.

The latter reactions were not unlike those Alston received in response to some of his early work. Firstly, as a student at The Place in the late 1960s, he recalled after the showing of an experimental minimalist piece, one of his teachers as saying: 'well, if you have to do that kind of thing, I suppose you have to get it out of your system'. A second, later example was the reaction of the Arts Council: 'modern dance is all very well, but what on earth is this?', after Strider started to incorporate aspects of Fulkerson's Release work. According to Alston 'everyone was very upset' and perceived it as 'a waste' to see 'these wonderfully trained dancers' such as Eva Karczag (who was an ex-ballerina from the Festival Ballet), 'rolling around on the floor'. This was when Strider's funding was stopped, the group disbanded and soon

after that Alston and Karczag went to the USA (1975). Alston remarked how 'now of course it is all different'.

Even so, a 1987 article still reiterates how Fulkerson's work 'frequently meets with hostility' (Jordan, 1987b:5). This Jordan associated with the 'post-modernist thinking' present in the work and posed the question, if perhaps 'we are simply clinging too obstinately to outdated modes of perception?' (1987b:6). In contrast to this noted hostility, Fulkerson's work had a radically positive effect on fellow dancers/choreographers. For example, de Groot reports she felt greatly inspired after seeing Fulkerson perform in Amsterdam (Holland) in the mid-1970s. Lise Ferner recalls a similar experience when she saw Fulkerson perform in Oslo (Norway) (Letter, Lise Ferner). Recent articles reiterate this positive response, in particular with reference to Fulkerson's teaching during the 1970s (see, for example, Lepkoff, 1999b and Diane Torr, 1999).

Fulkerson's choreographic work and related Anatomical Imagery, or Release teaching, stemmed from her mid-1960s inquiries. The work of Joan Skinner and Barbara Clark (a pupil of Mabel Ellsworth-Todd with whom Fulkerson studied in New York in the late 1960s), were of major influence in her developing practice and ideas (14). These encompassed the concept of the 'thinking body' and experiential learning processes involving the mind, body and the senses, as theorised by Todd (1937), elements which also featured in the Matthias Alexander technique (incorporated in Skinner's work) and Lulu Sweigard's teaching (another pupil of Todd). The latter was the person behind the 'kinetic awareness'



work, which de Groot and Butcher mention as important information they received in the 1960s and 1970s, during their respective visits to the USA. The Alexander technique was taken up by numerous New Dancers in the UK during the 1970s and further incorporated in their developing technical approaches during the 1980s, as is exemplified by Tufnell and Dupres, who both became qualified teachers of this technique.

Between 1973 and 1987 Fulkerson headed the Dance Department and the movement programme at Dartington College of Arts. For fourteen years her practice and ideas informed the approaches to the study of dance transmitted to the students there. The extending and broadening of the perceptual boundaries of dance and dancers, a process already manifest in the 1960s New Dance generation, continued into the 1980s. This is illustrated by accounts of second generation Dartington-trained New Dance exponents. For example, Booth (a mid-1970s student) recalls that around the late 1970s - early 1980s:

I was aware that whatever I was doing certainly didn't seem to have much to do with what other people called dance, so I actually didn't think I was a dancer for quite a long time. In fact it didn't really enter into my attention that that's what I was doing. I was making performances which had a lot of movement in them. Then gradually people said "it's dance" and I started to get dance crowds and dance critics and dance funding, but that came later.

Also Snaith, who chose to take up dance as an extended study in the early 1980s, remembers:

I realised I could be a dancer without being "a dancer". At that time I was really sort of chubby and kind of frumpy, not really somebody that I would... I didn't fit into the mould of being... of what I, at that time, expected a dancer should be like (15).

And finally Martin Coles, a Dartington dance main student (1980-1984), observes:

I think dance is a theatre language and there are lots of forms of

dance. I never thought that what I actually did in terms of my own work was a definable form of dance somehow. Also something to do with the stigma attached to it, thinking about it now. There was an idea of that people knew what a dancer was. I think everybody is a dancer, yet not everybody makes dance-related work to be shown. Everyone is a dancer, everyone is a mover. The definitions of it may be very blurred, but are still dependent on the context.

#### 6.4.1. Dance as a Theatre Language

The student is concerned initially with small moments of movements and these develop towards the composition of full-length pieces which are performed within rural and urban contexts

(Dartington College of Arts Prospectus, 1979-1980:15).

The dance and movement programme, which took the 'present' body as starting point towards the development of the 'receptive' body, evolved within the context of the 'Theatre Language' course. A key concept in the combined arts approach at Dartington was that the body and the senses were central to the connection across the disciplines of moving, acting, directing and writing for performance. The development of the ability to move, touch, see and hear 'anew' informed the experiential training and the cross-disciplinary skill-base of the Dartington student. The student practitioner would begin to draw from his or her developing vocabulary of personal theatre language, in the making, creating, or devising of original work (the process of composition). This continued to be explored in the chosen, extended study area.

The cross-disciplinary approach meant not all students attending class were aspiring dance specialists. This required the willingness of the teaching dance artists to transmit movement and dance technique to non-

dancers, without the assumption of, or reliance on, previous training experience. Dupres, who taught a Release-based approach to Cunningham-derived technique at the time (1979), recalls:

teaching there was one of the most challenging situations in terms of teaching technique, because of all the questions people had about technique. You couldn't just "do" it.

At first she found this confusing (wondering 'why am I doing it?'), but 'definitely useful' for herself as a teacher.

In order to incorporate the present body as starting point, a different, more inclusive mode of approach to technique and training appeared to be a prerequisite, something which suited Hamilton, who after 'having tasted' the elitism of The Place (where he studied in the mid-1970s) realised that:

in essence I loved the fact that everybody should be able to dance and therefore I wanted to create a language right from the beginning where everybody could have a go (16).

In addition to a basic technical training input, in the main provided by the visiting guest teachers at Dartington, both dance and non-dance specialists on the 'Theatre Language' course learnt to apply Fulkerson's Imagery work in improvisational movement structures. These could start from anatomical or kinetic concerns (the body and the senses), but also opened up other areas (the mind and the senses) to draw from, such as dreams, memories, fantasies, future projections, characters, or personas. This training format appeared to develop skills in dancers which particularly enabled them to explore improvisation, in rehearsal and as a direct performance mode. In a review of 'Animal (Parts)' by Laurie Booth, Mackrell noted:

Booth simply dances, improvising ways of extending and elaborating movement and playing around with the processes involved. Often he originates a line of exploration with a simple shifting of the weight, figuring out what will initiate or re-direct a movement, what will create a moment's suspension and what accelerate a roll or fall - all the time allowing the body to move purely and naturally from its own gravitational base. He also seems to be testing ways of re-aligning the bony uprightness of the body, rolling and softening in the joints and using the hands as well as the feet to take his weight - as if trying to overcome the constraints and conventions of ordinary human movement (1984c:34).

In contrast to the 'old' beliefs about the teaching of choreography, Booth's use of improvisation (notably 'to quite a different effect'), suggested that certain compositional skills as taught at Dartington could be transmitted (Macaulay, 1983:16). Booth, who continued to employ improvisational structures in his solo performances and in his choreographic work with and for others, perceives improvisation as 'just another form of composition'. An example of this principle at work is 'Completely Birdland' (1991), a choreography for the Rambert Dance Company. In performance the dancers created, from individually developed scores of movements, formations that moved in and out of focus like a shifting Gestalt-image. Combined with the atmospheric soundscape music of Hans Peter Kuhn and the (at times transparent yet richly coloured) decor of skeleton-like birds by Graham Snow, the piece left an after-image of a mysterious, moving dreamland.

However, besides its effective use in choreographic or compositional activity, the Imagery, or Release-based work, received on a regular basis (e.g. as part of the ongoing training programme at Dartington), had other results. Paxton describes the effect of Release as follows:

it has some reference to a state of muscle, which is not relaxed. I think it is a state that Alexander technique talks about... somehow

relaxed and extended, but not a tense state of muscles. Also Mary calls it Anatomical Release doesn't she and the anatomy teaching is very important in that, to give the students a picture of the body and to work with that picture internally, not just pages of books.

According to Martin Coles, a late second generation (1980-1984)

Dartington-trained New Dance exponent:

Release-based work means for me that it works from in - out, in what ever way, either very specifically in terms of the relaxation of muscles around the skeleton, in terms of working with the breath. In terms then of the physical processes... but also in terms of working with imagery.

Even though hard to describe or define, especially since Fulkerson declined to name or label her teaching specifically, the work resulted in a different body tone. As Fulkerson explains about her strain of Release work (in an early 1980s article 'The Move to Stillness'):

Why then use the language of anatomy? Because it provides a starting point where mind and body can come together for an extended moment of time within stillness; I work towards the thinking body where creative thoughts containing simultaneous idea and movement may arrive. This is primary to my definition of dance activity. I am concerned with research of the creative thought process arising from stillness with the specific intention of relating that to choreographic activity, and physical change is part of that concern. I teach dancing (1982:10).

The 'physical change' caused by the Release-based work, as mentioned by Fulkerson herself, was apparent in the physicality of the Dartington trained students. As Alston recalls:

instead of going into a room full of technically trained dancers and saying: "right, let's work with less tension", you could go into Dartington into a room full of people, who had been used to working from inside and who worked without surface tension, actually saying: "right, let's find a way of actually lifting the foot to the knee, without destroying that". That was always very exciting.

By the early 1980s the dance and the dancers produced by Dartington started to get noted in a positive sense outside of Dartington and the

immediate New Dance circle. Val Bourne, organiser of the yearly Dance Umbrella festivals, remembers Dartington-trained dancers, such as Booth, arriving on the British dance scene as 'a different animal altogether'. Booth was among the first UK (second generation) New Dancers to teach a choreographic project at Dartington, which resulted in a public performance at the 1982 Dance Umbrella. 'Constant Trouble' was presented together with: 'a long solo for himself that involved speech, and a puppet as well as dancing. Both works were just mint-fresh in their impact on the senses' (Macaulay, 1983:16). As Macaulay further noted:

'Constant Trouble' is the most entertaining work I've ever seen for students. Movement was very simple, but quickly established a common bond between them. You saw them as a community, a community of dancers, and you saw them also as soloists, each one after another giving a party-trick. Each section of the piece became vital to the whole. Booth's long solo was like a lecture/demonstration in its way with a narrative that might have spun lyrically out of Booth's head that same moment. As a puppeteer, dancer, narrator and mime, Booth again welded all his disparate aspects into a unit. At the end of a long day at the Riverside - performances, a concert and a lecture - it was like a sudden lungful of open air in its spontaneity and its gentle, objective presentation (ibid).

The movement vocabulary employed by the students was a blend of Contact Improvisation and Release, but now moving on from their late 1970s 'pure' formal manifestation. Booth's treatment and input, adding a narrative frame by including subtle everyday interactional elements and exploiting the already existing qualities of the student performers, extracted a theatricality that marked 'Constant Trouble' as his own brand within an emerging Dartington 1980s style.

At that same Dance Umbrella Fulkerson also performed her work, a solo 'The Same Story' (to a spoken tape) and the earlier mentioned group piece 'Put your foot down, Charlie' (with a 'punk verse narrator')

(ibid). Possibly referring to the use and effect of Anatomical Release work, Macaulay identified Fulkerson as: 'a dancer quite like no one else', and found her 'most compelling when dancing alone... loose, unstretched, generous and long-phrased'. These two productions caused dance critic Macaulay to remark:

I know little of the work at Dartington, but, from both Booth's work and Mary Fulkerson's, I judge it to be producing a new vein of English lyricism in dance (ibid).

#### 6.5. A Distinct Cross-Referential Input

If someone says: 'what's your technique?'. I would have to say that it's Release-based, rather than anything else.

Martin Coles

Just the sheer muscularity of a work is a kind of technique, but it's not a technique class. You can make an explanation which includes certain technical aspects of this idea, as well as certain conceptual, or aesthetic, or kinesthetic aspects without falling into everybody doing the same thing.

Laurie Booth

The great thing is to get people to really move isn't it and how you do that and what way that's done I don't think in the end it really matters.

Rosemary Butcher

Another belief is that there is never "the right way", but many ways of doing something.

Mary Fulkerson

The teaching and the inclusive, non-critical philosophy of Fulkerson remained central to the study of dance and movement at Dartington until 1987, when she left to take up a post at the School for New Dance Development (SNDD) in Amsterdam, Holland. However, now incorporated were the UK 'post-Graham' developments, as referred to in the approved CNAA



proposal of 1977. These were embodied by first and second generation New Dance practitioners, such as Alston, Butcher, Prestidge, Tufnell, Dupres, MacLennan, Hamilton and Booth. Indeed, the employment of these artists as teachers further promoted 'the analysis in practice of movement' and not the establishment of 'a single technique of dance', as was also stated in the course proposal (CNAA, 1977:5).

Between the late 1970s and mid-1980s numerous new, different, or revised approaches to technical training and choreography were explored and formulated. In particular by the second generation New Dance dance practitioners, whose teaching during this time was still in development, rather than forming a fully articulated technical vocabulary. This affected the scope of the Dartington dance students. As Snaith (who was at Dartington between 1979-1983) puts it:

a lot of us could improvise our way around the room for hours, but when someone simply puts a few steps together and you're trying to learn it, it's like you can't get your body around it at all. It's two different things.

Besides improvisation, another prominent feature shared by the teaching practitioners was the use of multi-media and collaborations with artists from other disciplines (including visual artists and musicians). For example, Butcher recalls each of her pieces was made 'either with a sculptor, or film maker, or related to a painting'. This collaborative element became a distinct feature of her work. With visual artist Pietsch she developed five pieces over five years (1979-1984). By the late 1980s Butcher eventually achieved great acclaim and support, notably from non-dance audiences (Dance Theatre Journal, 1988:25). This

can be seen in line with the nature of her work, which in 1986 (like that of Tufnell and Greenwood), was noted as being 'closer to painting or sculpture, in its exploration of the formal relationships between movements in space and of the patterns formed by the dancers' bodies' (Mackrell, 1986:28). This, and working in 'real time' (as opposed to theatrical time), letting the movements unfold at their own pace, rather than imposing 'artificially constructed falls and climaxes', made watching the work more 'like visiting an art gallery', according to Mackrell (ibid; for further reference to Butcher's 1970s-1980s work see Crickmay, 1986 and Jordan, 1992:231-232) (17).

Also featured in the practice of the dancers teaching at Dartington was the exploration of the relationship of the body to natural forces (such as gravity, momentum, inertia) and its immediate environment (such as the floor, the space, another body, an object). All respondents report perceiving the body (and its senses) as a channel for communication, or a system of reception and perception. For example, Paxton refers to Gibson's book The Senses Considered as Perceptual Systems (1968) for further explanation of his point that:

The senses can be perceived as systems that interrelate. So that vision, for instance, is supported by the muscular system, to move the eyeball, to move the head, to move the whole body, if you want to see something, or go some place to see something, you got a whole body supporting the visual apparatus and the same thing happens for hearing. You cock your head, move your hand to your ear to hear. It wasn't your hearing that moved your hand. It was the interaction of the systems that caused actions to enhance the senses operation.

This was qualitatively different from the old precept of the dancing body as equivalent to a musical 'instrument'. All these features are reflected in the approach to technical training.

The broad movement vocabulary employed by the teaching practitioners at Dartington included Cunningham technique, Release principles and Contact Improvisation (already drawing on a multitude of movement disciplines). These are techniques which all incorporate a flexible torso, with an emphasis on the connecting flow between the spine and the limbs including neck and head as well as arms and legs. To a greater or lesser extent the respondent-practitioners all drew on technical aspects from established dance vocabularies such as the five classical ballet positions (plus the modern dance derived parallel first position), pliés, feet, leg and floor work. Also included in their practice was the use of breath, energy, rhythm, rise and fall, as featured in the styles and related techniques developed by Humphrey, Hawkins and Limon.

None of the practitioners directly used Graham-based technique, which was considered to be 'very hard on the body', as MacLennan said. Butcher, who perceived certain techniques (including Limon, 'good' Cunningham technique and ballet barre work), as valuable training for dancers, observes: 'Graham, no I don't think it's alright, I think it upsets the body equilibrium'. In particular, the dancers who received a 'contemporary' dance training at The Place can be noted for their rejection of the Graham technique, whilst retaining other aspects of received training such as ballet and T'ai Chi. After classes with ex-Cunningham dancer Viola Farber (in the late 1960s), Alston realised 'suddenly I had been dancing without pain as it were' and 'never did Graham again'. Hamilton 'suffered from injury' whilst in rehearsal with the LCDT (mid-1970s), according to him,

partially, because the Graham technique is not a kind technique to the body, especially for men. You have to have a tendency towards a

certain body type.

Both Alston and Hamilton cite from experience that a certain body type was required for male dancers, in Alston's words 'very kind of muscular and strong'. Whereas Tufnell, who left The Place in 1975 after reaching 'a dead end', recalls more generally:

their view was, you just drilled the body, it was like a military school for the body, "you do this unthinkingly, the more pain the better for you".

Even though the above excerpts might suggest otherwise, from the accounts of the respondents who attended The Place it was evident that there was not one coherent 'hard' line followed as such. A reverence for discipline predominated (as demonstrated by Cushman at Dartington in the 1960s), but different teachers had different approaches to technique. Also, as is revealed by Jordan and further confirmed by instances recounted in the previous chapter, there was a distinct phase of experiment in the early years of The Place, followed by a stronger focus on technical expertise (1992:32). Both Hamilton and Tufnell (and Dupres), attended The Place during the latter phase when standards rose and individual's creative development took a back seat. Another aspect which comes to bear on the ethos of rigour emphasised in the 'contemporary' Graham technique is that in the UK (and also in Holland at the time), a place for modern dance had to be forged. This meant competing with the established and highly respected classical ballet modes of training and performance, which certainly privileged physical excellence (18).

In the development of a 'softer' approach to technical training, the practitioners at Dartington employed the numerous above-mentioned dance

vocabularies in combination with Release-type principles, as was successfully demonstrated by Alston and Setterfield during the 1970s (19). This included the development of experiential knowledge of the anatomical body (as in Fulkerson's teaching), and in relation to physical laws (as in Paxton's teaching). These principles could be applied both in movement and stillness. The mind-body connection, present in all their teaching, was also reflected in their ideas about movement, dance and the role of technique. For example, Butcher, who valued the fact that 'some of the technique training that I have had really made me move', explains:

I'm much more interested in the way that movement can effect change. How people can get involved in their movement material and find a way through decisions and problem-solving type energy, task-related, objective ideas, allowing the brain to quickly absorb instructions.

#### 6.5.1. Revision, Deconstruction and Accumulation

The second generation New Dancers especially were engaged in the revision of technical approaches to dance and movement training whilst teaching at Dartington. Dupres, who at the time (late 1970s to early 1980s) was 'starting to make choices about what I did want to continue from what I had learned', recalls:

my basic thread had been hard Graham, ballet, Cunningham, T'ai Chi, Alexander technique with improvisation and last Image, Release, Contact and I remember striving for trying to make a blend.

It took her a long time to 'bridge' and 'unite' these different experiences in her dancing. According to Dupres:

I had to completely re-train, I had to re-do everything. I had to re-look at the body and say "this is not the way you do it".

This was similar to the account of Hamilton, who like Dupres initially trained at The Place, then worked with Butcher and Alston. He recalls being at a point (early 1980s) where:

I had to literally take the model aeroplane apart, step by step. It took a long time to get any exercises.

Although Hamilton did draw on his earlier mentioned experience with Alston, 'his more Cunningham work gave me exercises I believed in'. His teaching then (which he perceived as more technical than creative) was very much an experimental process of trial and error:

every class I taught, I saw somebody moving more and I just thought "this is magic, I must keep pressing these buttons", but I didn't know what they were. It was all intuitive fumbling in the dark. There was no structure, because the structures I had learnt I didn't believe in. It was deconstructivist teaching and all the exercises came from a frustration.

Hamilton further notes that at the time:

I was teaching much more technically and much less creatively, because I didn't know how to be creative, I didn't feel myself creative. I didn't know anything about it at all consciously, but I did know you could do two jumps to the left and one to the right and that made a little phrase, so that's what we did.

As is illustrated by Dupres and Hamilton, the development of revised approaches to technical training involved not only the deconstruction and rejection of aspects of received training, but also the adding and merging of new approaches and practices. This included the teaching input received from the first generation New Dance practitioners, as is further exemplified by MacLennan's account.

MacLennan attended the Dartington diploma course (1968-1970) and her training background included ballet, tap dance, Graham and other (modern) American techniques (see also Mackrell, 1987a:8). Yet, according to MacLennan, it was 'the actual work' with Butcher ('very

different from what we did [in the late 1960s] at Dartington'), which caused a change in her own approach to dance from the mid-1970s onwards. In particular 'the improvisations within the work' caused 'a shift', as MacLennan recalls:

quite a lot of learning went on at that time and development and a lot of influence.

In the early 1980s, after 'a stage' of rejecting the 'format' of technique classes and only teaching 'improvisation-based classes', she started to teach technique classes again 'inventing exercises that upturned the format a little bit along the way'. MacLennan, who started to take off as a choreographer of group pieces (such as 'Interruptions', 1981; 'New Moves', 1983; 'Twister', 1985), remembers how (trying to incorporate the recently received information), she began to include:

the physical information in the techniques, so talked much more about weight, gravity, momentum, trying to look at it from that point of view rather than "your arms are up here".

Sue MacLennan's Occasional Dance Company (1986) became MacLennan Dance and Company (1989) with which she established her own quirky, sharp and inventive style in the early 1990s. This coincided with her Artistic Directorship of the 'Hothouse' seasons at the South Bank Centre (the Royal Festival Hall). Consisting of performances and seminars, these were unique events, especially the latter which took place in an intimate space (the Voice Box), at a separate time (early evening before performance). Chaired by Peter Brinson, aspects of dance were informally articulated by choreographers in the presence of an actively participating pre-audience group (in the main dance and performance related individuals). For example, in 'But What is it About' (12-5-1991), Yolande Snaith, MacLennan and Julyen Hamilton discussed with John



Ashford (Director of The Place Theatre) and Faith Wilson (Arts Publicist), titles of pieces and the conveying of meaning and intentions behind a dance work in verbal language/text for different purposes (teaching, audience, publicity) (20).

However, to return to the early 1980s at Dartington, the use of words and explanations then related to the developing teaching modes and approaches concerned with the receptive and perceptive faculties of the body. To a degree this required the verbal transmission of information, engaging the mind in thinking and sensing, as well as the 'doing'. UK New Dance pioneer Prestidge mentions the employment of language as one of the initial, memorable and striking features in the teaching of the Americans Fulkerson and Paxton:

even just Mary's words. She was so particular about the words she used: "Allowing things to happen", that stuck in my mind and "Listening". Steve as well, I remember him just putting in: "How are you feeling?". Things like that I remember and are still very strong.

In this way the established technical training conventions opened up, towards more explorative, individuated teaching modes and formats. As Booth observes:

I don't find the traditional dance training, the structure of dance training, very interesting to me as an individual. I just don't have any connection to that rather authoritarian relationship which exists in most dance classes. The most valuable information is the information you find out for yourself. So really classes lay open a context in which people can make a certain exploration, so that's what I do.

In their evolving technical vocabularies the second generation New Dance exponents further incorporated non-Western elements such as T'Ai Chi (also taught on a regular basis by Gerda Geddis at The Place) and Aikido

(see Booth, 1981) (21). This was not unlike first generation New Dancers such as de Groot (who incorporated 'a lot of the teachings I felt were universal') and Paxton's inclusion of Eastern breath and body-based meditative practices and martial arts. Booth also added elements of Capoeira to his practice (see Booth, 1984). According to Booth, this South American martial arts-dance form, 'entirely based on the fact that you are off-balance all the time' and 'the body having complete access to the space', was a 'major' and 'definite' influence on his work. This is confirmed by review articles, such as Burt (1984) and Constanti (1985:15).

During the early 1980s the above-mentioned (second generation) New Dance exponents taught mostly technique classes, with the exception of Booth's choreographic project in 1982. As illustrated by the above excerpts, the teaching of technique took shape and form in the widest sense of the word. Increasingly, the formats of the classes moved away from the model (still) adhered to by the late 1970s teachers (such as Alston and Dupres). As exemplified by Booth's teaching, in these alternative approaches to technical training, it was an exception rather than the rule for classes to be (spatially) set out in lines with the teacher visible in front for demonstration. Nor did these follow the structure of the standard (classical or modern) technique class of: barre (or walls to support the upright body whilst undertaking basic foot, leg and arm exercises, usually to the sides of the studio space), floor (all levels to standing up; moving through a set of positions in one place, in the centre of the space), and moving dynamically across the space (often in diagonal directions to extend the path taken, in counted

steps, jumps, leaps, skips and/or certain sequences). Energy-wise, the alternative technique classes had a similar pattern to the more traditional model (building up gradually to full expansion and high pace), but the focus was on individually-led choices as to how, and which part of the body, one would explore, whilst following the instructions, or directions given.

The practitioners employed full-time, such as Butcher and Tufnell, did contribute to the study of composition. Although both can be aligned with a certain minimalist aesthetic, individually they explored different choreographic routes, for example, Butcher's employment of task-related activities and Tufnell's concern with the 'interior' (in her words: 'paring down towards the simplest elements of space, weight, breath and rhythm'). This focus on the bare essentials of movement can still be observed in Tufnell's more recent 'Soft Shell' (1990) (22). However, what they had in common, with each other and Fulkerson, was the improvisational element in their choreographic approach, as was earlier noted in relation to Butcher's work around this time, and a distinct feature in Tufnell's working processes (see, Tufnell & Crickmay, 1990).

By the mid-1980s particular features were identified as originating from Dartington College of Arts. For example, Rubidge discerned 'everyday movement' as starting point, as one of 'two distinct paths at present' in British New Dance (1984a:37). She identified this 'pathway' and 'tradition' as emanating from Dartington and notably visible in the work of Butcher, MacLennan and Hamilton at the 1983 Dance Umbrella:

British New Dance seems to be taking two distinct paths at present. One is exemplified by the work of Second Stride and firmly based in

a technical dance tradition. The results are "dancerly" works, which may or may not take on board images and structures from other media. The other pathway emanates from Dartington and includes the work of people such as Sue MacLennan, Julyen Hamilton, Rosemary Butcher. This kind of work starts with the everyday movement and places it within dance contexts and dance structures. Dance movement is introduced later, if at all, as opposed to forming the core of the work. Sue MacLennan's 'New Moves' is in this Dartington tradition. It is a collaboration between MacLennan and musician John King and is based on a complex rhythmic structure. This simultaneously uses a cumulative and decumulative count, on which MacLennan has alternating locomotive movements and gestures. The dance was performed by both professional dancers, and individuals drawn from the community in which the piece was presented (ibid).

Constanti noted the 'multi-disciplinary approach' as another specific Dartington-derived stylistic feature in performances by Booth and Snaith at the 1984 Dance Umbrella:

Dartington's multi-disciplinary approach has, in the past, been criticised for adding up to something closer to a general lack of discipline, but recently, it's been precisely that relaxed, tumbly movement style that has seemed more appropriate than ever to dance performance in 1984 (1985:15).

The movement programme at Dartington College of Arts added to the multiplicity and the broadening range of dance and performance forms. Around the same time the numerous and diverse modes and styles presented in performance began to get accepted and established as 'New Dance'. As Rubidge notes: 'New Dance is fast becoming part of the establishment' (1984a:37). However, especially in the spread (and subsequent establishment) of the multi-faceted New Dance practice, the Dartington dance festivals (which started in 1978), had probably played a more important part. In terms of numbers alone, in 1986 there were just 171 Dartington graduates (of whom no more than forty were dance specialists). By that time at least twice as many second generation New Dancers had attended this yearly event.

#### 6.6. Conclusion

After the accreditation of the dance and movement programme as a main subject of study in 1977 by the CNAA, another phase or stage in the New Dance development at Dartington College of Arts followed. The underlying Dartington ethos of the practising artist as teacher stimulated continued exploration, experiment and investigation in an educational context. But now, in addition to American practitioners Fulkerson and Paxton, first and second generation UK New Dance proponents were incorporated in the teaching programme of the 'Theatre Language' course. This contributed to the further articulation, expansion and dissemination of a (still evolving) New Dance vocabulary at the Theatre Department during the late 1970s to mid-1980s. In retrospect, this was the period when practical inquiry thrived.

Departing from the rigorous 'hard' mode transmitted by the Graham-derived 'contemporary' modern dance exponents in the 1960s, the softer approach to technique adopted at Dartington in the early 1970s continued into the 1980s. This had a direct relationship with the Release and Contact Improvisation forms taught by the Fulkerson and Paxton respectively. To an extent, these dance forms reflected the non-hierarchical and democratic attitudes and values of the time of social change and transformation in which they were embedded. Similar belief systems featured in the work of the early UK New Dance artists employed at the Theatre Department. Evident in collaborative approaches to choreography, the use of improvisation in performance and the making of work for different environments, these were among the practices which also changed the role of dancers and choreographers. As these forms

spread, they no longer constituted the same set of beliefs or ideological stances. This is exemplified by the deployment of the technical skill-base of Contact Improvisation in the 1990s 'Eurocrash' type of physical encounters, which bore little resemblance to the organic 'natural' relationship between two human bodies of the 1970s duet form.

Also the dancing body in performance began to be employed in a different way, especially in cross-disciplinary productions. As is exemplified by the work of Butcher in the early 1980s, the dancers became part of a moving field of imagery which was presented as an (on-going) moment in time. The execution of actions in real time and the use of pedestrian movement such as walking, running, standing and sitting down, heightened the non-theatrical element (invariably perceived as tedious by those expecting dramatic fluctuation). These dance performances demanded that the viewer/audience engage in the work with a different set of criteria, more like watching a painting, or sculpture. This aesthetic shift can also be identified in the work of Tufnell who took up the full-time teaching post at Dartington after Butcher.

The training and preparation for these new forms and modes of dance presentation involved the body, the mind and the senses, a set of concerns central to the 'Theatre Language' course at Dartington. The development of the experiential 'sensory body' was related to the concept of the 'present body' in performance. This referred to a state of alertness, attained through a balance of concentration and relaxation, with the focus of attention on both the inner and outer

impulses. The practice and ideas introduced by the dance artists into the 'Moving for Performance' programme, including the martial arts-derived (breath and movement based) practices, the thinking body approach, and the body perceived as a system of sensory perception; all can be seen to be in line with the innovative combined arts curriculum established at the Theatre Department.

In the context of the 'Theatre Language' course, where all the students (with no previous training required) took dance as a subject of study in the first year, the 'present body' formed the starting point for the teaching practitioners. This, combined with the non-judgemental philosophical underpinning provided by head of dance, Fulkerson, helped to open up preconceived ideas of both staff and students, about what was dance and who could be a dancer. This investigative element broadened the scope of possibilities to draw from, not only in the study of composition/choreography (a key element in the dance specialist programme), but also in technical training at Dartington.

The teaching second generation New Dancers were especially actively engaged in the revision of existing technical vocabularies, taking received models apart and inserting information from other movement practices, as well as blending in the more recent New Dance influences. An improvisational approach to training the body began to prevail, leaving a certain amount of self-determination to the students. Undoubtedly useful improvisation skills were transmitted, but, whilst different approaches were explored and refined, the quality of the



teaching, in terms of achieving a certain technical standard or proficiency for the students, could be seen to be suffering.

The community arts element was another area of development where, in the spirit of experiment or possibly the Dartington embrace of practice before theory, some oversight occurred. At Dartington College of Arts the idea of the arts as an important social and educational force had been liberally put into practice in the mid-1970s. The third year placements in local communities provided a rich training ground for students and staff in this relatively unexplored territory. The outcome of this adventurous long-term project of cultural intervention had not been fully anticipated, in terms of effect on the communities involved. When the direction of the course changed, with the four year programme and the two bases no longer deemed viable, the community arts aspect was stopped and put aside, somewhat like a commodity. Moreover, unlike other models of community arts activity then in development, no lasting theoretical frameworks were formulated based on what was an exciting and successful area of experimental practice between 1975 and 1985.

Between the early and mid-1980s, among the emerging New Dance forms in the UK, a distinct Dartington strand began to be publicly noted. Theatre elements, such as the use of text, characters, props, a visible multi-disciplinary approach, a certain community presence, as well as the use of everyday movements, were discerned by dance writers and critics as positive, original features emanating from Dartington College of Arts and the practitioners at work there. All this suggested that a certain cross-fertilisation of practice and ideas between the dance artists

employed and the teaching programme pioneered by the College had occurred. At this stage the continued nurturing of experiment and practical inquiry had come to recognised fruition.

The public acceptance and establishment of the multi-faceted New Dance heralded the adoption and absorption of aspects of practice and principles within the UK dance domain over the following years. Perhaps more so than the dance programme, the Dartington dance festivals (1978-1987) played an important role in the spread of practice and ideas. As is described in the following chapter, these yearly events provided an extra-curricular vehicle which moved beyond the educational realm into the performance sector, and extended to the international New Dance movement and community.

### Notes

(1) Whereas Butcher remembers some of her choreographic work around the mid-1970s ('using trained dancers') as being 'actually quite technical'. She gave as an example 'Pause and Loss' (1976), in which the dancers 'run and they dance with their hands up like this' (demonstrating upwards extended hands). According to Butcher 'it wasn't organic, image-based work at all'. The video mentioned in the following note shows excerpts of rehearsals for the reconstruction of this piece.

(2) In the video Choreography in Retrospect (1997), Butcher (before a 1983 recording is shown), discusses elements at work in 'Spaces 4'. These include certain processes (such as looking at a frame; decisions made by the dancers; time and space as one unit), considerations (such as movement and environment; what happens over a period of time; human relationships), content and form relationship (such as how to capture an on-going sense of memory; not progressing; division, yet in one space to keep the energy and complexity of the image; not interested in interpretation only in what is there) (The Third Archive 1996/97, No. 8, Exeter, Arts Documentation Unit).

(3) This period (early 1970s) in New York and its impact on Butcher is described in more detail in articles by Jordan (1986a) and Butcher herself (1992, 1999). In interview, Butcher recounts how Elaine Summers taught her about 'kinetic awareness', but it was witnessing the work of other artists, such as Yvonne Rainer, Trisha Brown, Phillip Glass, Robert Rauschenberg, Alex and Deborah Hay, which affected her dramatically at the time. In retrospect, Butcher wrote how, after seeing

Brown's 'Walking on Walls' (in which Steve Paxton performed), she realised:

choreography could relate to any form of activity... I felt an overwhelming relief that dance was forever released from the tyranny of the story and the sequence of steps (1992:18).

(4) In the broadcast Just Dancing Around? (1996), Alston credits Fulkerson for this particular influence and Fulkerson talks about Release, illustrated by the dancing João da Silva (Channel 4, December 1996, recorded on personal video).

(5) Extracts from Alston's recent works on this educational video produced by The Place include: 'Rumours, Visions' (1994), 'Okho' (1996), 'Light Flooding Into Darkened Rooms' (1997) and 'Brisk Singing' (1997).

(6) A 1978 Riverside leaflet (kept by MacLennan), lists the Rosemary Butcher Dance Company as comprising Dupres, Greenwood, Hamilton, MacLennan and Tufnell. Notably, both Butcher and Alston engaged in duet work around the same period. Butcher made 'Landings' (1976), 'Space Between' (1977) and 'Anchor Relay' (1978) with and for dancers, Dupres and Hamilton (see Jordan, 1986a:7 and Crickmay, 1986:14). 'Anchor Relay' was described as being:

in the form of an extended duet. Like much of Rosemary Butcher's work, it is gravity-based. This particular piece explores the way in which the body's shifting weight carries over into fluent movement  
(Riverside Programme Notes, February, 1978).

In 1978 Alston created 'Doublework', concerned 'mostly, but not entirely with duets', which became one of the three set works selected for the first GCE A Level Examination in Dance in 1986 (Clarke, 1978a: 583).

This piece, originally performed by Richard Alston and Dancers, included Dupres and Hamilton as a dancing pair, or duo (as well as Michele Smith and Ian Spink, Siobhan Davis and Alston himself). In retrospect, Kane notes how 'Alston clearly utilised their former working relationships in full' (1986:38). For Hamilton and Dupres this was their shared experience of working with Butcher.

(7) Jordan hints at this sphere of influence in a few articles. For example, she notes the Swedish group the Windwitches as 'undoubtedly influenced by Dartington College's Mary Fulkerson, who has taught in Sweden' (1981:171). In a later article Jordan mentions Fulkerson's 'wide travels' and her 'teaching venues abroad' as including the National Ballet Schools of Norway and New Zealand (1987b:5).

(8) Similar critical reactions to the minimalist explorations by Butcher in the early 1980s resonate in a review by Davis:

I must admit my last memory was of walking out, bored to annoyance at watching her dancers apparently mark out time and space in a heavily monotonous fashion (1984:37).

Although at this point Davies, not having seen seen Butcher's work for a few years, 'had the distinct feeling that something had changed' (ibid).

(9) Another example is 'Rats' (1983), a narrative piece for six dancers (including 2 students) and four musicians, which was filmed for Television South West (together with 'Put your foot down, Charlie').

(10) Fulkerson also made 'Paganini Dances' (1984) for Lise Ferner from Norway, another visiting guest teacher at Dartington at the time.

(11) A number of Dartington graduates continued to work successfully in the field of community arts, including dance. See, for example, the video Different Dancers, Similar Motion (1989), of a residency for people with and without disabilities led by Motionhouse (Kevin Finnan) (Surrey, NRCD). Similarly, the video Coincidences (1996) shows the process and excerpts of the choreography, made for a mixed ability group of dancers by Yolande Snaith Theatredance (London, Entelechy Arts Ltd.).

(12) The areas of work comprised: dance with young people, cultural minorities, women, people with disabilities and older people (tea dances and social dancing) (Dance in Tower Hamlets (1985). This paved the way for projects in African, Caribbean and Indian dance (Kathak, Bharata Natyam and Kathakali styles), making links with the local Bengali community and the creation of a large outdoor event in 1987 (Tower Hamlets Community Dance Report, 1987/88).

(13) Fulkerson recounted how during this performance 'a drunken man was laughing hysterically throughout the piece'. This turned out to be John Cage, who afterwards hugged her and said it was the best dance he had seen in years.

(14) In a recent article Fulkerson (1999a) traces aspects of the history of Release work in Movement Research magazine (No. 18), which is followed by a corrective response from Skinner in the next issue (1999).

(15) For a photograph (by Chris Harris) around this time of Snaith in a Contact Improvisation session, see New Dance (1980, 15:24).

(16) The kind of elitism Hamilton referred to (at The Place when he was a student there), transpires in an excerpt from a 1976 article, in which artistic director Robert Cohan gives his point of view on (modern 'contemporary') dance as follows:

Now it is an unnatural art form, I know that - unnatural because it has reached such a point of specialisation and you have to be so highly skilled to be able to perform it the way we do it (which is not the only way of course, but it's the way we've chosen). You have to train the body unnaturally for that. It requires immense training skill, pushing beyond what one considers the average human limits - as opposed to folk dance' (Gow, 1976a:361).

(17) A retrospective season of 'the most influential single figure on the British new dance scene', included performances, open rehearsals and talks at the Royal College of Arts (Parry, 1997, quoted in leaflet 'Rosemary Butcher In Retrospect'). In the more recent work 'Unbroken View' (1995), shown on this occasion, the dancers themselves have become sculptural and the piece as a whole is set in a tight frame of light and sound (an on-going mechanical drone).

(18) In Richard Moore's series of events, performed in London as 'Martha @ Dance Umbrella' (1999), the Martha Graham technique is placed in context in a generous, yet critical way that reveals much of the woman and the system she codified and kept pure in her life time.

(19) In the Dutch magazine Notes, van Schaik refers to the so-called "soft release" stream, which became (notably not without a battle) the prevalent, or dominant direction in the Modern Dance Department of the Theatre School in Amsterdam in the late 1970s (1994:14). This van Schaik notes as a significant modern dance development in Holland.



(20) Another Hothouse seminar 'Inside Out' took place with Angus Balbernie, Jonathan Burrows, Rosemary Lee and Virginia Farman:

Four choreographers from diverse backgrounds talk about their work. Where do choreographers get their ideas? What do they bring to their work from the outside? What has influenced them from the dance world? What processes do they use to transform these influences into the final performance? (Programme, Royal Festival Hall, 22-11-1991).

(21) Hamilton and Simson went to the USA in 1986 to undertake a specialist study with Japanese Aikido 'sensai' Umu Suni in New York.

(22) In the solo 'Soft Shell' (1990), performed in London at Springloaded (The Place, 1991) and at the Hothouse (Purcell Room, South Bank Centre, 1992), Tufnell, with the intensity reminiscent of a Butoh dancer, spent a long time with the body bent-over forward, slowly curving and lengthening her arms towards the floor.

## CHAPTER 7: THE DARTINGTON DANCE FESTIVALS AND THE END OF AN ERA

(Transition: 1985-1987)

### 7.1. Introduction

Hundreds of dancers of all backgrounds and nationalities attended the dance festivals hosted by Dartington College of Arts from 1978 to 1987. For ten years all possible styles, incorporated influences and approaches were platformed in the many classes, demonstrations and performances. The broad representation of people, their ideas and work in the field of dance, made these annual events in Devon an important focal point for the national New Dance community. The informal and supportive 'insiders' nature of the festivals was instrumental in allowing dance practitioners to get to know each other's developments, simultaneously contributing to a shared sense of identity and values among the participating New Dance practitioners. In addition, the international nature of this event contributed to an increasing network of first and second generation New Dance practitioners. The latter especially helped to propel the New Dance movement into the 1980s with renewed energy, like a 'new wave'. In this way the dance festival played an important role in the establishment of the New Dance practice and ideas, both in the UK and abroad.

By the mid-1980s, after its initial acceptance and establishment, aspects of New Dance became absorbed and adopted within the UK dance culture at large. This was evident in the professional performance sector and its broadening dance vocabulary and particularly in the formal sector of higher education. Numerous new courses opened up an

expanding range in training and teaching possibilities, including the growing territory of community dance. All these developments impacted on the pioneering position and unique role occupied by Dartington College of Arts in the UK New Dance development.

It is also around this time, when New Dance began to lose its meaning as a useful label of identity, that the educational forerunner Dartington College of Arts came to be perceived as synonymous with New Dance. Undoubtedly, the Dartington dance festival with its increasingly wide platforming of work - highly attended and valued by the New Dance community - contributed to this equation. But possibly even more so, the attitudes and approaches paramount to the initial movement of the New in dance could still be seen to be promoted at Dartington, whereas at institutions elsewhere further refined frameworks for the study of dance (incorporating elements of New Dance) had become established by now.

However, as is shown in this chapter, organisational changes inside Dartington (from 1983 onwards) also heralded the ending of an outstanding period of innovation, experiment and explorative arts educational practice, including the New Dance development at the Theatre Department and the extra-curricular dance festivals. Although the research undertaken did not cover the post-1987 events in detail, the later years of the case study (1985-1987) begin to clarify some of the processes involved in the demise of the multi-layered phenomenon of New Dance at Dartington College of Arts.

## 7.2. The Annual Dance Festivals (1978-1987)

Like my fondness of X6, there's something I smell that looks like something is beginning (very interesting to me). It is always so educational to watch a development of something in a culture, to watch it through. So the beginning is the chance to see something change... affect culture. So I think the dance festival was that. It was a place where the most advanced work was being shown, it was not being shown to the public, it was being shown to the festival participants, like a conference more than a festival wasn't it. Outsiders did come, but basically it was people who were there who saw the work and it must have influenced all of us.

Steve Paxton

Between 1978 and 1987 the Dartington festivals became a regular meeting point and yearly platform of exchange for a growing number of experimental, modern, post-modern, contemporary, or 'whatever you name it' dance practitioners (Prestidge, 1987:18). All of them were part of a dynamic New Dance community, an expanding sub-group in UK dance culture during this time. Throughout the years, classes, workshops and performances formed the main substance of the festival's programmes. Although there were film showings, occasional seminars, talks and demonstrations, the festivals continued to be primarily a participatory event for dancers. In retrospect, this characteristic - 'a dancer's festival, supported and run by dancers' - undoubtedly contributed to the special place of the Dartington festivals within the national New Dance community (Prestidge, 1987:19). However, other features can be discerned, which further demonstrate the particular nature of the Dartington festival. By highlighting these, Dartington's impact can be seen to extend, not only to the emerging New Dance Community, but also to the overall New Dance 'movement', both in the UK and abroad.

### 7.2.1. Experiments and First Showings

At the first Dartington festival in 1978, besides the presence of 'the many students', Bonnie Bird from the Laban Centre noted another point, which became a regular feature over the years (1978:15). This was the 'working contact with some of the foremost experimentalists in British dance' (Bird, 1978:15). Alston, most likely one of the teaching British experimentalists referred to by Bird, in turn remembers the impact of the American contributors at that same festival. The people invited by Fulkerson included Marsha Paludan, Nancy Topf, Steve Paxton and Nancy Udow (who then taught at Dartington full-time) (1). A particularly memorable event for Alston was a series of performances by 'this incredible dancer, an elderly lady, Katie'. This was Katherine Litz, an original member of the New York Judson Church group, whose history included dancing with the Humphrey-Weidman company in the 1930s and teaching at the avant-garde Black Mountain College in the 1940s. In her subsequent solo (and group) works she frequently incorporated 'speech and other theatrical elements not usually associated with dance' (Litz, 1969:35). According to Alston, Litz (who died in 1979) 'was quite frail already'. That evening she performed (as remembered by Alston):

these short, completely mad solos, that were just brilliant, they were just very eccentric and very odd. She would do them and then Nancy Udow would come out and do a dance and then Katie would do another dance and then Steve Paxton would come out and do a solo. So there was time for her to rest, get changed and so on, but over the course of the evening, you saw this whole series of solos she had done, which was incredible.

The overall experimental nature of the Dartington dance festival can further be gleaned from the programme sheets of the performances shown over the years, including the many premieres. For example, the 1982

Festival Programme lists 10 first showings out of 34 choreographies, the 1983 listing includes 5 first official showings out of 28 performances, as well as a number of new pieces created by Dartington dance students that year. These first showings ranged from student work to acclaimed introductions of 'new unique choreographic talent' to Britain, such as Katie Duck in 1984 (Mackrell, 1984b:39). Duck's inspired works 'Rutles' (1984) and 'The Orange Man' (1985), performed by Group O, were received very positively at the festival. The first piece was especially memorable: to a background of intermittently played mellow Beatles songs, a collection of the strangest characters came alive with the help of idiosyncratic texts, props and added bits of costume. Evocative images were conjured up, such as a frantic man putting his head in a fish-tank and a sad, young bride. The fantastic, almost impossible, elongated movements of Alessandro Certini and bodies sliding into exactly the right place for an accidental meeting were striking. All were performed with a casualness later seen in the work of continental choreographers, such as Wim vandeKeybus in the early 1990s. At the time Mackrell, after conceding that she made 'Rutles' sound 'more like drama than dance', explained:

but all the movement in it was so perfectly executed that the distinction between dance, mime and acting was impossible to draw. Impossible too because a mimed gesture would frequently blossom into a dance phrase, just as sections of dance would carry a very dramatic quality. Movements like rolls, falls, lunges, skittery off-balance turns and jumps had, in particular, a definite comic role, though the technical skill with which they were performed was as awe-inspiring as any number of fouettes or leaps (1984b:40).

Group O performed 'Rutles' at the subsequent Dance Umbrella (see Mackrell, 1985), and in 1986 Duck and members of Group O (Certini and Charlotte Zerby) became visiting teachers at the Theatre Department.

Duck, who had taught full-time in the previous year, became head of dance at Dartington College of Arts after Fulkerson's departure in 1987 (see also Jhamal, 1984).

### 7.2.2. Safe Exposure

In the main to perform at the Dartington dance festival meant, for the festivals' participants, 'public' exposure to each other. All showings were platformed equally, informally and with a low profile, without apparent concern for the 'outside' eye such as that of critics or promoters. A high number of performances were unrepeatable, 'one off' events of unique - often improvised - work (as is illustrated by Alston's example). Other examples include the untitled first collaboration in 1981 between choreographer Butcher and sculptor Dieter Pietch (with whom she continued to work for the next five years) and an improvised outdoor performance on the roof of Studio 1 by dancer Prestidge and musician Philip Jeck, that same year (2). The 'preview' of 'Whole Dances (Mud Bird)' by de Groot (based on images of birds flocking and interacting) was shown before going on international tour in 1982.

According to Burt:

It was not the sort of piece that broke all the rules and made heavy intellectual demands in watching, but I felt it integrated radical approaches to movement and the sense of interaction between performers that we know from contact improvisation into a piece that was beautiful and very moving... The first part of the piece involved running around the perimeter of the floor with the dancers stopping in varying groups. A different dancer each time would start them off, or stop still for the others to collect around. Then there were slow bending turns done by one pair, then with another couple and so on. And more running until the dancers were panting, red and dripping (1982:22).



Also shown in 1982 were Paxton's revival of the 1967 work 'Satisfyin Lover' and his 1968 work 'State' (dedicated to Doris Humphrey), both performed by 42 festival participants (see Banes, 1987a:71-74 for the score of this dance). Another example was an informal Contact Improvisation performed by Paxton and Booth in 1983, mentioned by a number of respondents and remembered as 'breathtaking' by Coles (then a student at Dartington attending the festival).

### 7.2.3. Open Reception and Peer Support

The supportive nature of the Dartington festival can be identified as another related additional feature. De Groot, as a regular contributor and participant from the beginning, recalls:

I felt there was a wonderful kind of openness to new work. I never felt so supported. It was a great experience for me.

The supportive atmosphere, providing for the relatively safe exposure of the new, emerging work, was extremely important, if not vital to the developmental processes embodied by the New Dance practitioners. For Butcher, also a regular contributor and participant (and another foremost British experimentalist at the time), the festivals at Dartington were 'a key point' in the year:

a time when the work was truly shown and on the whole really I felt I knew where I stood with it after I had done it. I felt it was an audience that really understood it. I mean, I can remember feeling "this audience understands this work". The reception was truly appreciative. I think if it had not been, I might not have continued. When I showed my duets, which had been unknown, never been shown anywhere and I showed them, I remember Steve Paxton saying: "this is alright, keep going".

Particularly around the late 1970s and early 1980s, when a hostile climate for the New Dance exponents still prevailed, an audience of like-minded 'allies' provided the much needed support for and affirmation of the new, experimental practice platformed at Dartington. At the same time these fellow New Dance activists also proved a challenging testing ground for their contemporaries. The closeness and intimacy created by an audience of peers resulted in a heightened sense of exposure, a mixture of vulnerability and elation. As MacLennan, for whom 'going to the festival every year was very important', observes:

It's that strange mixture of terrifying on one level, of performing to your peers, but if you can break through that feeling it can be wonderful.

Nevertheless, according to MacLennan, it 'felt like a great renewing to go and perform there'. Likewise Dupres, who remembers 'looking forward to the festivals enormously every year', recalls:

It was just such an intimate, close way of watching work and I remember when showing work at Dartington, it felt that people watching were totally there, with and for you. They were the "crème de la crème" of an audience. It was quite nerve-racking in a way, because it can be very critical, the audience, but it was so supportive.

#### 7.2.4. Teaching and Learning

This mixture of rather intense emotions, described by some in relation to performing, was also experienced by them whilst engaged in teaching. For example, Alston recalls being in a state of 'complete panic' on seeing Barbara Dilley and Steve Paxton enter his early (9am) morning class in the Great Hall. This was at the second Dartington festival (1979), when he was getting ready to teach 'a very mixed group of people from all over the place', in his words:

I was in a complete panic, because I thought "Hang on what's going on, these are people who were in Merce's Company". They were in his Company in the 1960s. They were really extra-ordinary dancers, who worked with him and the notion that they actually would stand there and take back swishes and things from me. For about 50 seconds I was about to run out of the room and give up. Then I suddenly thought "Well there is only one reason why they're here, that's because they want to do it and you have got a class to give and there's nothing else you can do, just get on with it", and I stopped feeling nervous, but it was a pretty amazing moment.

Moreover, not just 'being in audiences composed of dancers - watching dancers', or teaching, but also seeing each other teach added to the intensity of the festivals (Anon, 1979). De Groot, for whom it was 'incredibly important' to be able to 'take Mary's class and watch Steve's classes', recalls:

it was intense for these reasons: I was able to take classes and watch classes, rather than just teach.

Especially, in the early years of the dance festivals, watching each other at work (teaching and performing) had a connecting and strengthening function for the first generation New Dance practitioners. At the time these pioneers, engaged in their individual explorations and experiments, were working in varying degrees of isolation. As de Groot told Claid in an interview:

In Holland, I often feel isolated in my specific approach... this coming together clearly feeds a need (1979:13) (3).

Also in UK dance culture around this time the position of New Dance exponents was one of relative isolation. Even though supported by Dartington, Fulkerson recalls feeling like 'a Martian', in her words:

I really felt like an alien, absolutely. There was no other official organisation that I ever got any support from.

#### 7.2.5. Connections and Exchange

The fact that many of the contributors were staying in the grounds of Dartington added to the notably 'in-house' feel and intimate atmosphere of the festival (Paxton, 1985:3). These ideal surroundings, a rural Devon landscape in springtime, turned the festivals into a social event where connections were accommodated and communication stimulated. As Dupres recalls:

if you were dreading somebody's work and then you see them in the car park, or under a tree, you know, what do you do, do you talk to them? It was really good to be able to say what you felt, what was going on, how everybody felt and to learn to communicate about the work and because we were like living together for a few days, that was very productive.

All these factors combined created a kind of a greenhouse effect, an 'inside' matrix, which made the Dartington dance festivals an optimum environment for development and growth. The importance of the festivals can be heard reiterated manifold, particularly among the New Dance community, both in retrospect and at the time. This is illustrated once more by Hamilton's memory of 'a beautiful Devon May night' in 1983, just after a group of festival participants had watched a film about the 1930s Modern Dance pioneers at Bennington College:

We came out of the Ship Studio and somebody said: "Ah, it must have been amazing in Bennington when they had those courses and it must have been ah", with that air of, it will never be like that again. I remember turning around saying "don't forget now". I knew "now" was one of these seminal times, which wouldn't be for long. It was the crest of that... no, not the crest of that wave, more the depth of the planting of those seeds. I was very conscious that that was special. I sensed the deep dedication and love of all the different people that Mary had invited. The support rather than the aesthetic pushing and criticism and the people, the Windwitches [Sweden], people from Oberlin [USA], from Australia. It was the height of that energy.

#### 7.2.6. An International Network

The first year Pauline [de Groot] was there with a large group from the School because it was true that at the end of that festival we were all saying good-bye. There was an afternoon performance and everyone was sitting around the Barn and Pauline came to me and said: "We've been having a meeting on the lawn and all my students want you to come to Amsterdam, would you please come". So, I did.

Richard Alston

The personal connections made at the festival stimulated the formation of a network of New Dance activists who taught, performed and made choreographic work on an international scale. Over ten years (1978-1987) dancers from the UK, the USA, Canada, Australia and countries from the European continent including Holland, Norway, Finland, Sweden, France, Italy, Belgium, West Germany and Spain attended this annual event (see for example New Dance, 1986:4). In this way the Dartington dance festival was an active contributing factor, not only in the dissemination and establishment of New Dance nationally, but also in the international New Dance movement during this period.

An international network began during the 1960s and beyond, as is reflected in the personal backgrounds of such individuals as Butcher and de Groot. By the early 1970s a veritable transatlantic movement had started, also illustrated by the geographic route (UK to USA) taken by all first generation New Dance practitioners from the respondent group (4). From the mid-1970s onwards a more overt movement of change, a movement of the New, gained momentum. A kind of chain reaction occurred, initially seemingly involving only a handful of people, places and events. With the establishment of radical, independent dance organisations, like X6 and New Dance magazine in London, a certain

increase in exchange among UK and US New Dance pioneers can be noted. After the Contact Improvisation teaching visits from Paxton to X6, which started in 1977, 'Teaching Practice' by Claid (1977) was published in Contact Quarterly and the announcement for subscription and call for articles from this American magazine appeared in New Dance (1978, No. 8:22). On closer inspection these were small but important developments. Both people and publications mentioned were representative of networks of much larger groups. For example, Claid was one of the founder members of the X6 Collective and also of the later started New Dance magazine Collective, and Paxton was at the forefront of a widely spreading Contact Improvisation community for which the magazine Contact Quarterly initially functioned as an open newsletter (see also Novack, 1990).

Besides establishing independent bases, New Dance pioneers took an active role in the direction of developments in formal arts education, which were taking place around this time. Comparable to Fulkerson's innovative input at Dartington in the UK, Pauline de Groot became an important protagonist in dance educational developments in Holland (5). By the late 1970s de Groot's dance studio had become affiliated with the Theatre School in Amsterdam, as was reported to Claid (1979). Looking back on this time, de Groot recalls:

They were trying to build a Department that sort of used all the modern teachers that were in Amsterdam. Most of the modern teachers were doing Graham forms that I wasn't really interested in. So, I was kind of stubbornly trying to push for another area of thought in there.

The foreign student representation at the Dartington festivals reflected these developments in dance training and education. In the early years they came as small entourages with individual teachers who ran their own

studios, such as de Groot and Lise Ferner from Oslo, Norway (see Ferner, 1985:4 and Solway, 1985b:4). During the 1980s, however, large student groups attended the festival, in particular from the School for New Dance Development (SNDD), by then established in Amsterdam.

Especially in the New Dance connection with Holland, the Dartington dance festival played an active role in the movement of practice and ideas. For example, de Groot recalls how she told Aat Hougee (later Head of SNDD) about the early dance festivals in Devon and the work of people like Paxton and Fulkerson. At the time he did not appear to be that interested. Yet much to her surprise ('I couldn't believe it, because he had been so resistant') Hougee came to the Dartington festival in the early 1980s. Subsequently Hougee invited Paxton to teach at the SNDD and also arranged some performances for him. Although, according to Paxton, the reception of his work at the time was 'never successful', the connection was made. He taught repeatedly at the SNDD and later at the Centre of New Dance Development (CNDD) in Arnhem (established and headed by Hougee in the late 1980s). Paxton's involvement with dance in education in Holland continued into the 1990s, as is illustrated by his article on assessment procedures in the Dutch dance magazine Notes (1991). Fulkerson also became a regular visiting teacher at the SNDD and in 1987 took up a full-time appointment there. In 1989, after two years in Amsterdam, she became co-director with Hougee of the recently established CNDD in Arnhem, re-named European Dance Development Centre (EDDC) in 1993. The New Dance connection, via Dartington to Holland, is confirmed by the appendix in Merckx's book Modern Dance in Development (1985:74-79) (6). Often contributions from American practitioners at the



festivals coincided with their time as visiting teachers in Holland, or people went on to the SNDD after the Dartington festival, such as Alston in 1978 and Booth in 1982.

The international spread of practice and ideas, through inter-personal connections made at the Dartington dance festival, continued into the late 1980s. Among the foreign student body attending the festivals were a few notable Dartington-trained people such as Arianna Economou and Elizabeth Dempster. The former became a modern dance pioneer in Cyprus (see New Dance, 1985b:9). The latter, as a founder member of the Writings on Dance Collective (1986), took an active role in communication and exchange among the up-and-coming New Dance community in Australia (see Dempster, 1988). There basic dance activism appeared to be still a necessity around this time, with first and second generation New Dance practitioners merging in the process of articulating and voicing 'critical issues' concerning visibility and policy development for dance, including its stake in arts funding (see Dempster, 1987; Gardner, 1987 and Dumas, 1988). In the 1990s Writings on Dance appears well established, run by Dempster and Sally Gardner as co-editors (see Dempster, 1994).

Certain key people, places, organisations and events could all be perceived as linking factors in the New Dance development and its movement on an international scale. These interrelated networks of connections, some already established in the past, extended and overlapped with other realms (particularly education), with the next generation, and with other countries and continents. Furthermore, as a

regular event over ten years, the Dartington dance festival provided enough consistency for connections to reverberate into the 1990s. This is reiterated by Dupres, herself originally from Lausanne (Switzerland), based in the UK for many years and at the time of the interview teaching in Denver, Colorado:

I think the most important thing was to make those connections with the dancers from all over the world. It really showed itself, when I was interviewing in Kansas and Marsha Paludan was there and I just looked her up. It was like we were right back in Dartington and it was just wonderful. I also met Stephany Woodard at one of the festivals. She was teaching at Oberlin College and later on I got a job there. So, who you know and how you get to meet them really spread all our connections internationally and that's where Mary was wonderful, getting everybody from Europe, America, all over the world.

### 7.3. Starting Points, Organisation and Development

The festival was to say to the field: "Here is a platform free from criticism and the outside eye, where you can show each other work". Then to allow people who wanted to witness this to come and then they could have classes as well and the people who were witnessing and having the classes would pay. The other people would get their travel and food for free - the people who actually taught on the festival and performed. We just tried to provide an opportunity for as many people as we could.

Mary Fulkerson

The Dartington dance festival started as a small-scale event in 1978, when three American guests visited the Theatre Department at the same time. According to Fulkerson 'to take advantage of their presence', an event was organised and visitors from England were invited to this (Early, Claid & Prestidge, 1978:14). As Hayes notes, the first festival was also an occasion to celebrate the recent CNAA approval of the study of movement, as a main subject in the 'Theatre Language' course

(1978:15). There were other reasons behind the festival, which Fulkerson mentioned in retrospective reflection (in a 1985 article and at the interview). Apparently, before the first Dartington festival, she gave a workshop at X6 in London. This left her wondering about a shared sense of isolation (although for different reasons), and with an awareness of a 'struggling dance community trying to emerge' and a desire to do something about this: 'couldn't I just provide a platform?' (Fulkerson, 1985:17). Furthermore, as Fulkerson recalled, the festival was the revival of an old plan. Gareth Keane, the financial advisor at the time, had asked if she was interested in making a festival happen. This was in line with Dartington's history of short courses and summer schools.

Dartington College of Arts, in particular the Theatre Department, resourced the festival in practical terms such as providing space, administrative back-up and the occasional financial assistance. South-West Arts (the Regional Arts Board) contributed £500 towards the running of the festival each year. This was administered through the Dartington Arts Society. According to Fulkerson, the aim was to keep the festival 'as cheap as possible and still meet the minimal requirements financially'. All contributors invited to teach and or perform at the festival received no fees as such, but accommodation, food and their travel expenses in return. As Fulkerson recalls:

We got together to share work, so that is why nobody got paid. It wasn't only the money, it was the spirit of the thing: "come and show your work".

These open and inviting beginnings were further underpinned by the low fees charged to participants, combined with the easy-going, informal

arrangements for accommodation (7). Mostly, contributors stayed on campus, in rooms in the Barton (a Dartington guest space), or in the empty student halls of residence (Higher Close). In the early years participants camped along the river Dart (also in the grounds of Dartington), as is reported in New Dance (1979:9). Later festival-goers would be put up by students, or would stay in other nearby Dartington buildings such as Foxhole. All this illustrates the non-commercial nature of the event, which undoubtedly contributed to the growing number of festival-goers. By the mid-1980s the yearly track to Dartington had turned into a kind of 'annual pilgrimage' for the national New Dance community (New Dance, 1986:4).

#### 7.3.1. The Early Years (1978-1980)

The early festivals were still comparatively small events, as Fulkerson recalls:

There were forty participants that first year. It was quite small, maybe fifty, including performers. I didn't plan anything.

The lack of planning then can be seen as indicative of the overall relaxed and informal style of organisation and management, which continued into the 1980s. Often handwritten (by Fulkerson) and photocopied schedules and programmes were circulated among contributors and participants on the day of arrival. In an article on the 1983 Dartington dance festival, Middleton remarks how Fulkerson 'read notes on the backs of envelopes and brown paper bags', as she introduced the performances (1983:22).

Besides Fulkerson, other members of the staff and student-body were actively engaged in this yearly extra-curricular event. Whilst teaching full-time at the Theatre Department, Paxton helped with the organisation and running of the 1979-1980 festivals, as did his predecessor Nancy Udow in 1978 and Butcher and Tufnell in the subsequent years. Dance students fulfilled the practical requirements, such as moving chairs to and from studios, as well as 'teching' (taking care of light, sound, props) for most of the performances (Prestidge, 1987:18). As there was generally only one brief rehearsal period before each slot of performances, the latter could be quite a demanding responsibility, particularly in the light of the increasingly 'packed' schedule, as Paxton, who attended all but the last festival, recalls:

It was just ridiculous how many things there were to see, the schedule... work up until two in the morning sometimes and starting at one in the afternoon, just straight through. I loved it, it was very strong, it was just packed.

### 7.3.2. The Middle Years (1981-1984)

During the middle years the funding, planning, organisation and management of the festival remained more or less the same, whilst numbers of both participants and contributors grew (8). For example, at the 1984 festival there were 126 participants, 49 contributors and around 55 works shown (1984, Festival Programme). This trend continued, as is confirmed by Prestidge, who reported in retrospect:

there were often as many as fifty performances to see in the space of four days plus a choice of workshops and classes (1987:19).

In the same retrospective article, Prestidge notes 'it was largely Mary's own energy and time' which set the festival going each year (1987:18). This was reiterated by Paxton, who recalls:

largely it was generated by Mary and supported by the dancers, and Dartington College of course supported it.

With a budget which 'had to break even the whole time', according to Fulkerson, 'there was always a tremendous financial pressure'. The high number of participants and the related level of activity did not appear to be a problem to Fulkerson, who explains:

what I was concerned with was the possibility of growth and exchange of ideas. Quality doesn't come into it and judgement doesn't come into it.

As the main organiser and generator of the festival, Fulkerson's inclusive philosophy can be identified as another important factor in how the festivals developed. Certainly her open-ended, non-critical attitude stimulated the sharing of current explorations in abundance (9). According to de Groot 'there were marathons of showings'. As well as formal showings of work (at allotted times), many presentations occurred outside of the scheduled performances. This exuberance in output, combined with the non-commercial nature of the event, made it truly a festival 'by dancers for dancers' (Paxton, 1985:3). But inevitably the relentless growth in numbers of dancers attending and wishing to perform, which could be seen as the strength of the festival, also brought about certain changes. In an article written after the 'Sixth Dartington International Dance Festival' in 1984, Paxton predicted the following:

The festival is unique in many ways. It was conceived for young choreographers of New Dance in England, and was intended to be inclusive and democratic in what was, only a few years ago, a much

smaller and more tentative scene. This original concept has been taxed by the number of people wishing to present work... The philosophy of the Dartington, which has heretofore been one of accepting what young choreographers wanted to present, is foundering in the face of the scene it fostered... Some sort of selection process seems inevitable, which may tend to create a situation of hierarchies that could alter the tone of the festival as it has managed to exist so far (1985:3).

### 7.3.3. The Later Years (1985-1987)

In the later years of the festival, due to the high number of people wishing to show work, performance times had to be restricted to 25 minutes maximum. Staff technicians took over a large amount of the work previously done by students. Around this time also ex-Dartington students (such as Sharon Higginson and Gary Rowe) were specially assigned to do the task of organising. By now a festival committee, set up in 1984, had established a kind of 'democratic' selection procedure (10). But even with this screening system in place, it was hard to accommodate the number of people offering performances. As Fulkerson recalls:

In the later years, it turned out that there were more people who wanted to come and perform than we could cater for. So a few of those we finally ended up letting in, trying to do special deals with them, explaining why we couldn't pay, but still giving a venue and trying maybe to provide food, or some kind of service in kind or something.

The large numbers taxed the original concept, Fulkerson's intentions and Dartington's resources. The popularity and 'sheer volume' of the festivals also became taxing for the festival participants themselves (11). According to Dupres:

they grew enormously and maybe watered down a little. Because we had so much to watch, it became like stamina, in terms of an audience



member. How much can you watch, how much can you take on. It almost became a little bit of an overload. You had to decide: I'm only going to watch so much today, because of the number of people and how popular they became.

MacLennan, who had found 'being with other people, the classes and the work' in the earlier festivals particularly stimulating because she was 'learning and receiving information', noted this was less the case for her in the later years. She recalled being 'more involved in teaching and performing' and going less to the classes, especially those taught by people she already studied with in other situations. A number of long-standing contributors did not attend the last festival (1987), including most of the respondent group, such as Paxton, Alston, Dupres and de Groot (see Letter from de Groot, New Dance, 1987).

In addition to a certain strain (as expressed in the last few quoted excerpts), and a notably maturing New Dance generation, a shift of a different nature was discerned. This could be perceived as a change of spirit, or a reflection of the changing times. As Fulkerson recalls:

It's funny, because in the end, in the last two years, people who weren't initiated into the whole process and didn't know the background began to say: "why aren't we paid". That was quite a shock for me, because I began to realise that they hadn't known what the festival was actually doing.

Fulkerson's intended leaving heralded the end of the dance festival, as is suggested by Prestidge (1987:19) and reiterated by Adair (1988:18). However, by the time Fulkerson left her post, a number of other factors can be detected which also pre-empted its demise, not least developments inside Dartington, the hosting institution of the festival.

#### 7.4. The Festival Questioned

What is the precise relationship of the Dance Festival to the Department? Who are the workshops really intended for?  
(Dartington Review Document, 1986:2).

In the meantime, inside Dartington, numerous developments had taken place. From the 1960s onwards, the years preceding and immediately following the deaths of the initiators of the Dartington project, Dorothy and Leonard Elmhirst, certain structural changes had been set in motion. These included a re-definition and separation of the various aspects of the project managed and resourced by the Dartington Trust. An underlying objective in the formulation and establishment of CNAA validated course programmes during the 1970s was a move towards greater financial independence for the College. As Cox stated in the first proposal of the 'Theatre Language' BA (Hons) degree course:

The college is seeking for itself a more stable administrative and financial structure within the Devon County Council's policy for Higher Education (CNAA, 1975:140).

During the 1980s the process of stabilising the College structurally continued. As a CNAA approved educational institution, Dartington College of Arts was under an obligation to review and justify its procedures at regular intervals. In 1986, ten years after the 'Theatre Language' course proposal had been accepted, the Internal Review Panel questioned the relevance of the dance festival. By then the practical and financial strain caused by this yearly extra-curricular event presented an obvious cause for concern. Already in 1983 the future of the festival was precarious, as is illustrated by an article by Middleton, in which he remarked:

Dartington's dance week may not continue, because of the immense work

of organising it, the lack of financial support and the imposition on the dancers that is entailed (1983:23).

Another important factor to note is that, by this time, most of the people central to the period of research and experiment in combined arts education at the Theatre Department had left, or were about to leave. This had further implications, especially as the teaching programme of the 'Theatre Language' course developed at Dartington had been based on these people, their outlook and practice. Under the direction of Colette King the staff at the Theatre Department were collectively engaged in effectively presenting a 'live' model of combined arts education. In 1983 King (Head of the Theatre Department) retired, as did Peter Cox (Principal of the College). For a brief period Curtis Roosevelt was appointed Principal of the College (1983-1985). Peter Hulton (formerly senior writing lecturer) headed the Theatre Department, before he took over from Roosevelt as Principal (1986-1987). During this time Fulkerson became temporary 'Acting Head' of the Theatre Department, before she left (1987). As people left, the teaching programme lost to some extent its directional base and focus, possibly because there had never been a completely explicit theoretical formula set out that moved beyond the exploratory model proposed and accepted in 1975/1977.

Around the mid-1980s the overall emphasis on practice, rather than theoretical frameworks, in the course programme began to be criticised. The need for theoretical reflection in Theatre Studies, including the study of dance, began to be an expressed requirement. As recently

appointed external dance examiner, Jordan, noted in the 1986 Review Document:

Perhaps staff could encourage students to understand the value of a clear conceptual framework in making and rehearsing work  
(Dartington Review Document, 1986:n.p.).

After a period of innovation and steady development, the tide had turned. The critical re-assessment of the 'Theatre Language' course programme coincided with a certain instability at top management level, both at the College and the Theatre Department. This concurrence of events coincided with the end of the Dartington dance festival in 1987.

In the following years further changes took place, both in staff and the programme of study. Around this time a kind of 'interim model' was operational at the Theatre Department, as is stated in a 1989 document for the CNAA. The third year community placements, which had also begun to be questioned in the Dartington Review Document (1986), were gradually closed down. By the early 1990s the course structure had been streamlined into a three year format. In the 'Undergraduate Modular Programme in the Performance Arts' (1993), dance took a considerably less important place than the preceding years (no longer available as a main specialist study). Also, the College and its academic validation procedures had now become officially affiliated with Plymouth University (Dartington Prospectus, 1993).

The changes inside Dartington, as manifest around the mid-1980s, signalled not only the end of the dance festival, but also the end of a particular period of development and innovation at the Theatre Department of Dartington College of Arts. Moreover, around the same

time, certain features, now manifest outside Dartington, resulted in a shift in the unique position and role, which the College could claim to have held in the overall New Dance development.

#### 7.5. Changing Contexts and Relationships

One of the salient points of this course is the interaction between the three areas of theatre (moving, writing and acting/directing) and the valuable amount of time allowed for a student to chose their own area of extended study. However, this provides for less than a year of concerted information in that chosen area before the student leaves for the outposts. Frankly, the techniques for independent survival as a dancer cannot be gained in so short a time

Richard Alston (External Assessor's Report,  
Dartington Review Document, 1986:n.p.).

Besides the earlier noted need for theoretical frameworks (as pointed out by Jordan), the need for a certain level of technical proficiency in dance is expressed in Alston's 1986 report. These critical points, raised by the external assessors, hint at weaknesses in the Dartington dance programme around this time, but are also indicative of certain important developments which had taken place outside Dartington.

From the early 1980s onwards New Dance had gradually become accepted, if not established. As Smith and Agis note in 1982:

At last, we were seeing a new attitude and acceptance to "New Dance" when Riverside management decided to stage an evening of new choreography (1982:22).

Notably, this evening of new work included solo performances by dancers 'from strong technical backgrounds' such as Royal Ballet-trained Michael Clark and Jonathan Burrows, who had begun to mix with the New Dance scene. According to Smith and Agis:

It was encouraging to see a member of the Royal Ballet (Jonathan Burrows) breaking from the tight restrictions of his traditional training by using his technique to produce an original piece of mostly improvised dance (ibid).

As the numerous dance and performance styles platformed as New Dance multiplied, an increasing interest in and return to technical training and criteria could be observed, something which was also reflected in the concerns of the second generation New Dance practitioners teaching at Dartington during the early 1980s. Among examples of performances shown at the 1983 Dance Umbrella, Mackrell includes Booth's work, as 'strongly evident' of:

the movement away from formal purity, towards a greater virtuosity and theatricality towards the extension of dance vocabulary through other art forms and performance traditions (1983:5).

#### 7.5.1. Dance Education and Scholarship

The extending vocabulary of dance, as manifest in performance, can be seen to run parallel with its broadening conceptual meaning. The latter was also related to the structural developments in dance education. These had begun in the early to mid-1970s and overlapped with the New Dance development described so far. This overlapping territory of dance education and New Dance activism and interests is evidenced by articles in early New Dance issues, such as 'Teaching Practice' (Claid, 1977a), 'Library Resources for Dance in London' (1977b:19), 'Dance Institutions' (McKim, 1978), 'Dance in Education' (Taylor, 1979a) and 'Dance artists in Education' (Fawkes, 1980). By the mid-1980s the establishment of dance as an academic subject in its own right, researched and

successfully argued for by Adshead (1980), had been realised (see also Adshead 1981a; 1981b; 1981c).

Growing dance-scholarly activity, as reported in New Dance, included the start of an MA study programme in dance at the Laban Centre (in affiliation with Goldsmith College) in 1979; a residential dance conference, 'The Study of Dance: Structures and Issues', hosted by Leeds University in 1981; and a dance writing course, organised by Dance Umbrella, in 1982. Other developments included the founding of the 'Society for Dance Research' in 1982 (followed by the start of its own magazine Dance Research Journal in 1983), and the start of the Dance Studies degree programme (graduate and post-graduate), at Surrey University in 1983 together with the establishment of the National Resource Centre for Dance (NRCD) there. The first Directory of Dance Courses was published by the Standing Conference on Dance in Higher Education (SCODHE) in 1984.

In particular, issue No. 31 of New Dance (1984/1985) provides an insight into the expanding scope of dance institutions and range of study and training possibilities, nationally. For example, the Laban Centre, noted as having 'changed remarkably over the past few years', now offered courses in Community Dance ('a new and welcome development' and 'one of its kind') and Dance Theatre, and included choreography (as well as dance analysis and notation) in its programme of study (Solway, 1985a:18-19). Middlesex Polytechnic's 'wide and varying range of dance techniques' included Contact Improvisation as well as ballet (Solway, 1985a:19). At Leicester Polytechnic the programme of study included



African, Caribbean and Asian dance and weekly lessons in Alexander technique, and the teachers employed (such as Fergus Early, Tony Thatcher and Jayne Stevens) all pointed to 'a course determined to keep up with new developments', according to Solway (ibid). As was reported in the previous issue of New Dance (No. 30), in 1984 The Place hosted a 13 week Community Dance training course. The programme included the introduction of 'ideas relevant to work within a wide range of community groups' (such as youth groups, people with physical, mental and sensory disabilities) and workshops on Afro-Caribbean and Asian dance forms, music and massage (New Dance, 1984:5).

#### 7.5.2. Performance Platforms

With the incorporation of aspects of New Dance practice and principles in formal education, other shifts occurred. On one hand, the need for the more informal classes and courses (which had thrived) began to wane. Initiatives like Independent Dance, started by Booth and Tufnell in 1984, came to a halt in 1987. According to Tufnell, this organisation was set up to provide 'regular access to training', so as 'not to exist in a kind of amateur blur in terms of technical skills' and 'to raise the status of this kind of work' (12).

On the other hand, the demand for platforms to show work increased, as was illustrated by the later years of the Dartington dance festival. The many soloists, duos, groups and companies keen to present New Dance work now comprised graduates from Dartington as well as other dance educational institutions such as the Laban Centre (Rosemary Lee, the

Cholmondeleys), Leicester Polytechnic (Jane Scott Barrett & Joanne Breslin and Company, Kay Hunter & Alex Reynolds) and The Place (Kate Dalton) (Dartington Dance Festival programmes, 1986 and 1987). By the time of the last festival at Dartington (1987), numerous similar events and venues offering regular platforms and showcases had started up, such as the Midlands New Dance Festival, the Dance and Mime Festival in the Old Bull Arts Centre (Barnet), the 'Cha cha cha' evenings at Chisenhale Dance Space and the 'Springloaded' seasons at The Place in London. Also, an international New Dance Easter course had started in 1986, hosted by the SNND in Amsterdam, Holland. Even the Royal Festival Hall had opened its doors, or more accurately its foyer, to 'other forms of dance', during 'Festival Dance '87', which ran alongside the Festival Ballet season that year (Adair, 1987b:20).

All this illustrates a rapidly shifting arts-cultural climate and landscape, owing much to the incorporation or adoption of aspects of New Dance by tertiary educational institutions. This particularly impacted on Dartington. By the late 1980s Dartington College of Arts had become one of the several institutions 'where students can study dance from a new dance perspective' (Adair, 1988:18). As well as the earlier mentioned places, Adair's listing now included West Sussex Institute of Higher Education and Brighton Polytechnic. Besides further streamlining of practice and principles, these institutions, reflective of emergent dance-scholarly activity, provided the much needed theoretical frameworks and perspectives to underpin and stabilise the new expanded dance vocabularies with a conceptual (dance-disciplinary) base (see, for

example, Adshead, 1984; 1987; 1988 and Briginshaw, 1991) (13). This was something which had not been pursued at Dartington College of Arts.

#### 7.6. Transition at Dartington: The End of an Era

Around the mid-1980s the number of visiting dance teachers at Dartington grew considerably. At this point the founding core staff of the 'Theatre Language' course was no longer in place and the overall direction of the programme had lost its previous coherence. For example, this period (1985-1987), which Fulkerson herself refers to as 'the transition period', coincided with the time she became 'Acting Head' of the Theatre Department, but also started to teach, at regular intervals, at the SNDD in Holland. In Fulkerson's last year she was away much of the time and new-comer Katie Duck was teaching full-time (1986-87). The visiting artists at the Theatre Department now included a younger generation of American and English dancers, as well as US and UK New Dance pioneers and up-and-coming experimentalists working on the European continent (see Woodard, 1985). Fergus Early, who taught at Dartington between 1985-1986, recalled the project work as 'always mixed' and the students as 'happy to work with words and actions', which (in his words) was 'part of the currency there'. He further observed that the Dartington students (who 'never were like any other dance students'), especially at that time, were 'not technically skilled, not in that generation'.

A conflict of interests between the training needs of aspiring dancers and those broadly focusing on performance resurfaced, similar to that

identified in the transitional period of the early 1970s at the Theatre Department (the beginning of the New Dance development at Dartington). As Hamilton, who taught for substantial periods during 1985-1986, remembered:

I was always in a sort of conflict there, because there was always this thing that it was a dance school, but it wasn't a dance school.

Even though he saw the 'strength of the concepts', the 'richness of how people were playing with them' and the 'originality that was stimulated' within the context of the theatre studies, according to Hamilton:

I always received the complaint from students that they weren't given the chance to develop, technically, the tools that they needed for the concepts they were being fed.

The account of Janet Hand (pilot-interviewee), a dance student at Dartington between 1983 and 1987, suggested the underlying ideas were still roughly in place, for example:

you were encouraged to move whatever your background. People who had never danced were moving... I suppose we were asked to engage in our imaginations. It wasn't like you were asked to learn these steps.

But students' attitudes were changing, as Hand recalled 'there was a lot of cynicism generally about rolling around on the floor and all that business'.

This period at Dartington coincided with the establishment of a vastly extended vocabulary in dance, after the initial introduction and acceptance of the multi-faceted performance forms and modes under the broad label of New Dance (14). This was exemplified by the work platformed at the yearly Dance Umbrella festival, which itself had 'inevitably become "establishment" and a touch predictable' by the mid-1980s (Contanti, 1985:14). Formal features, manifest in performance, now

included theatricality, narrative and the use of text. Signs of this trend, or tentative features of the emerging post-modern genre in dance (as suggested by American writers Carroll, 1984 and Jowitt, 1984), can be seen in reviews, such as 'Words Words Words' (Mackrell, 1985) and 'Passion in Parts' (Constanti, 1985). Also, the blending, or mixing of many different styles of dance and other movement disciplines, drawing from old and new, Western and non-Western, classical and popular, became part of the established range of dance, as is illustrated by reviews of the 1985 Dance Umbrella, such as 'Kitsch and Courtship at the Umbrella' by Mackrell (1986) and 'Dance Umbrella: Dreams and a Diary' by Constanti (1986).

As aspects of New Dance became absorbed in the overall expanding conceptual and perceptual base of dance, a different stage appeared to have arrived. As Mackrell noted:

dance seems to be going through a period of consolidation rather than drastic innovation (1986:29).

This signalled change had implications for the meaning of New Dance as a valid label in terms of form. As Constanti observed:

In its present condition, new dance - or at least that new dance which was on show in the festival - is in need of urgent re-examination and careful re-definition before it severs its own vocal chords, thus ceasing to be a medium through which audiences are challenged and provoked (1986:31).

Contrary to what might have been expected, at this stage the work coming out of Dartington (as shown by the teaching practitioners at the Dance Umbrellas), received a changed reception from the positive acclaim of only a few years before. Fulkerson, from being hailed in 1983 as 'one of

the key figures in developing new traditions of dance in England' and someone who (as head of dance at Dartington) had 'constantly encouraged new ways of thinking and working with dance and developed an atmosphere which has produced some of the most innovative of the dancers/choreographers working in Britain today', was severely criticised by the same dance critic in a 1985 review (Mackrell, 1983:5). According to Mackrell, in 'Real Life Adventures' (1984) with mostly 'undeveloped' and 'crude' movement, Fulkerson 'bundled herself in and out' of the changing costume which 'was rarely given a chance to move and to come alive' (1985:35). Particularly Fulkerson's use of text disturbed Mackrell:

Following the solo came another story, darker and more aggressive, and bizarrely overdramatised, and then a concluding lecture on how we should interpret the piece. There were aspects of this solo which should have had the power to move and provoke the audience, and I couldn't understand how someone of Fulkerson's experience could be so unconscious of the fact that they didn't work. She is, I think, much too uncritical of her own writing which is rather mannered and at times very patronising. Certainly it isn't good enough to justify Fulkerson's abandoning movement, nor was it capable of lifting the choreography out of its uninspired dullness. Neither words nor dance were powerful enough to communicate images by themselves, let alone create the mutually re-enforcing relationship that she was claiming for them (ibid).

Also Paxton and Booth's choreographic works ('Audible Scenery' and 'Elbow Room' respectively) for Extemporary Dance Theatre at Umbrella 1986, did not succeed in capturing their 'very distinctive movement skills, nor did they make very good theatre' (Mackrell, 1987b:30). The review of these pieces ended with the ominous-sounding note:

and while it is cheering to see Booth and Paxton being commissioned to make work for a large-ish company like Extemporary, and to have New Dance taken out of the provinces, I only hope that these two, rather shambolic pieces haven't put audiences off (ibid).

Interestingly, simultaneous with its shifting position in the changing climate and landscape, Dartington College of Arts became associated and linked with New Dance, as if one and the same. A strong contributing factor in this confluence was the dance festival, which had begun to be seen as, not only 'largely a reflection of or complement to Dartington's present dance culture', but also 'the occasion when a cross-section of the whole of British New Dance looks to itself' (Jordan, 1986b:29).

#### 7.7. Conclusion

Events at Dartington College of Arts, in particular the Dartington dance festival, exemplified stages of development which ran closely parallel with the overall UK New Dance development. In the early years (1978-1980) the Dartington festival, attended by a relatively small number of dancers, provided a safe and optimum meeting place and testing ground for the introduction and exchange of practice and ideas through teaching and performance. The informal, in-house atmosphere created a type of matrix for experiment, nourishing further growth, and also stimulating connection and recognition among the emerging New Dance community. This process continued into the middle years (1981-1984), when numbers grew, contributing to further expansion, spread and establishment on international scale. In the later years (1985-1987), as aspects of New Dance became established nationally, the function and role of the Dartington festival shifted, having now to meet the escalating demand for performance platforms and showcases for a second generation of New Dance exponents and their work. This signalled a rapidly changing arts-



cultural climate and landscape, evident not only in the (professional) performance sector, but particularly in the realm of dance education.

By 1985 numerous institutions of higher education offering dance, both as a specialist and combined arts study had begun to incorporate elements and principles associated with New Dance practice, employing New Dance proponents. New attitudes and approaches to dance training and education, such as those pioneered at Dartington, became further processed (polished, adjusted and streamlined), and inserted into the expanding and diverse scope of dance, in terms of modes, forms, techniques, methods and theoretical underpinning. The establishment of dance as an academic subject, as well as an art form and practice of relevance to contemporary society, further broadened the concept and precepts of dance. Besides, the need for exposure of the new work generated a certain level of technical proficiency and dance-theoretical frameworks became requirements in the study of dance on tertiary level. The latter two were notably not met by the movement programme at Dartington College of Arts.

At Dartington practical experiment continued to be pursued, but without the directional coherence of the preceding years. At this stage some of the key people behind the innovative 'Theatre Language' programme, including the inspirational head of Department Colette King, had left. The teaching staff for dance employed during 1985-1987 could all be seen as representative of the (no longer new) formula of experiment and exploration, rather than introducing any of the more articulated New Dance exponents emerging outside of the familiar Dartington circle.

Moreover, the attitudes and approaches which had informed the once boundary breaking practices were no longer pioneering, nor appropriate to the demands brought about by the changing contexts at this point. In particular, the non-critical ethos now prevailing at Dartington, unchecked by overall directorial guidance, was not useful at a time when the curriculum required revision and updating, not only in the light of people departing, but also adjustment to the more recent developments which were steadily progressing in the field of dance.

The end of the Dartington festival (1987) saw the beginning of numerous regular venues and events catering for new choreographic work and the burgeoning success of the independent dance sector, carving a place for itself in the world of dance. This emerging sector (comprising individuals and groups not affiliated with existing revenue-funded organisations and companies) included a younger generation of dancers with a classical background and vocabulary who had come to the fore with the second wave of the New Dance movement during the 1980s. This contributed to a different standard of comparison and the return of technical criteria subsumed in the, now - more generally termed - contemporary modern dance vocabularies.

At Dartington, after a somewhat awkward period of transition during which the College became increasingly associated with the jaded and publicly declining New Dance forms and approaches, there was a return to performance-related concerns. By the late 1980s people central to the period of New Dance development there had left, the festivals had stopped and the content and format of the 'Theatre Language' had

changed, with dance eventually no longer available as a main study option and without the community placement scheme. All this suggested not only the end of an optimum time of innovation and dance experiment at Dartington College of Arts, but also of the overall New Dance development in the UK.

### Notes

(1) For a listing of other contributors at the 1978 festival see Appendix 6 in Striding Out by Jordan (1992:217), which also includes the artists performing at the 1979 and 1980 Dartington dance festival.

(2) For a photograph (by Simon Jeans) of this performance by Prestidge and Jeck, see New Dance (1981, 19:6).

(3) De Groot further describes this time of dance development and her position in Holland during the 1970s in a retrospective article in Notes (1994:16-18).

(4) From their accounts, it is clear that dancers from different continents and countries, including USA, England, Holland and Australia, tended to meet each other in class (Fulkerson and Hassal), stay in each other's apartments (Prestidge and Dumas), or share rooms (Tufnell and Karczag). They were among the wave of young dancers who travelled to New York to study modern dance. Although still prominent (especially in the UK and the European continent), the 'contemporary' Graham technique was by no means the only modern dance form these dancers were exposed to on their visits. Besides Cunningham, people and their companies mentioned by the respondent practitioners include Alvin Ailey, Judith Jameson, Alwin Nikolais, Dan Wagoner, Paul Taylor. In addition people associated with the Judson Group, such as Trisha Brown and Twyla Tharpe, started their impact around this time. Besides studying or working with specific modern dance exponents themselves, the respondents had colleagues in common, who moved between different dance companies. For example,

Australian dancer/choreographer Russell Dumas, who taught and performed at the Dartington festivals several times, worked (between the mid-1960s and mid-1970s) with the Royal Ballet, Ballet Rambert, Netherlands Dance Theatre, Strider, Trisha Brown Dance Company and Twyla Tharp Dance (see also Dumas, 1988). A basic structure of international connections, and a shared awareness of what was going on in terms of developments in the dance world, can be assumed as existing among this new generation of young (in the main), modern dancers.

(5) De Groot features in the historical account of dance developments in Holland by van Schaik (1981:141-145). A letter (1980) by de Groot in the same publication, in which she poses six 'alternative questions', illustrates her individual 'out-of-step' position at the time (van Schaik, 1981: 177-178).

(6) Besides Paxton, Fulkerson and UK New Dance exponents Prestidge and Alston, the teachers listed by Merks include the early post-modern Americans (or USA-based) practitioners such as Reid, Setterfield, Woodberry, Dilley and Forti. All of these taught at Dartington during the 1970s, or attended the dance festivals (1978-1987). Another key place Merks identifies in this network of relations is the Naropa Institute in the USA (1985:74-79).

(7) The fees paid by the participants, who took classes and/or observed, remained relatively low throughout the ten years of the Dartington festival. Some of the fees recorded in New Dance magazine are: £25 in

1982 (4 days); £36, observers £15 (1985); £41 (1986); £37, observers £20 (1987).

(8) This is further illustrated by a photograph (by Val Green) of a packed class, taught by Alston, in New Dance (1983, 25:21).

(9) Fulkerson's non-critical stance did not go unnoticed by other contributors. Dupres remembers 'Mary had this vision of just not being judgemental'. Fulkerson herself explains:

If you're really just saying "without pressure", people have a chance to look and consider what they do and that's what I was always interested in. Not the judgement or setting up rules, or saying it has to be one way or another way. The festival did that on its own and individuals did that on their own, but I was never part of that and I always abstained, even from discussions of how things should be, I didn't believe in "should be".

(10) In 1983-1984 a committee was formed, which met two or three times prior to the festival and shared 'the decision making process' with Fulkerson (1985:17). According to Prestidge, the committee (drawing on a wide pool of information, including a feed-back system and brief assessment from the previous years), helped decide who of the 'lesser known, or less experienced performers' could 'take part in the festival free of charge in exchange for their performance' (1987:19). Those who did not get a bursary place one year were sure to get invited to the next. As listed in New Dance, the festival committee members for the 1987 event were: Mary Fulkerson, Jacky Lansley, Mary Prestidge, Michael Huxley, Kevin Finnan, Louise Richards, Gary Rowe, Emilyn Claid, Paula McKennell and Sharon Higginson (1987, 39:7). Organised transport, 'a

London-Dartington coach for £16', made the festivals in Devon more easily accessible (New Dance, 1986, 36:4).

(11) The 'sheer volume', Fergus Early (first generation UK New Dance pioneer and regular contributor to the event), noted as one of the outstanding features of the Dartington dance festival.

(12) At the time, as Tufnell explains, the work 'was treated as amateur and it was in many ways, because people didn't have the skills necessary'. She further observes:

There wasn't either a climate of discussion or criticism. The kind of criticism we were getting from the mainline press was so out to lunch that it wasn't useful and the kind of criticism we gave each other wasn't rigorous enough. We were all so hit by the mainstream press, that we were boosting each other all the time.

(13) Parallel to the development of a dance-disciplinary base, which continued into the 1990s (see, for example, Adshead, 1994), Dartington's direction can be seen as moving towards stabilising performance 'Live Art' theory. This is illustrated by the considerable Dartington representation (present and past) in the editorial body of Performance Research magazine (launched in 1996).

(14) The extensive and diverse dance vocabulary pioneered at Chisenhale Dance Space is illustrated by an early leaflet (date set around 1982, provided by Henshaw, 1991), which under the heading 'Our Aims' states:

Many of us have worked or are still working in other London urban communities, be it with children, people with physical disabilities, mothers and babies, teenagers. We see our intention as cross-cultural rather than inveterately rooted in a western aesthetic. Between us we lead sessions in a broad range of skills including: tap, ballroom, ballet, dance and movement, art therapy, gymnastics, contact



improvisation, jazz, jive, keep fit, contemporary dance (cunningham), alexander technique, disco, the martial arts such as tai chi chuan and aikido, voicework, improvisational and compositional skills, anatomical studies, and structural alignment, vocal dance.

## CHAPTER 8: DISCUSSION AND CONCLUSION

### 8.1. Introduction

At present Dartington College of Arts has subsided into the background, in terms of dance education and training, having fulfilled its pioneering role in the introduction, transmission and spread of New Dance. Places which incorporate clear dance-scholarly frameworks have taken over, such as the Laban Centre (with a tradition of applied theoretical perspectives), Surrey University and the newly established, more academic institutions, such as Chichester University College, De Montfort University and Middlesex University.

Although the current dance climate is quite different from the late 1960s-early 1970s, then notably 'stifled by convention and history' (which most certainly contributed to the first wave of New Dance), the discussion continues (Brinson, 1991:20). Some of the dance forms and approaches which emerged at the Theatre Department of Dartington College of Arts are still debated as to their technical merit, in particular those purporting to be 'Release'. Other forms described in this study have begun to be codified, including Contact Improvisation and the use of Imagery (see, for example, Kaltenbrummer, 1999 and Franklin, 1996a; 1996b), thereby conforming to some of the predictable routes and processes traditionally employed in the establishment and continuation of new forms in dance. Other areas have returned as issues for concern, such as the survival of the 'independent' dancer (Clarke & Gibson, 1998). Perhaps all these are part of the very fabric of dance itself, as a dynamic field of activity, an art form and practice, a profession and

vocation, a subject of inquiry and a 'measure of culture' (Polhemus, 1993:7). But, as the above illustrates, dance has become established as a broad territory, of relevance to many aspects of contemporary society.

The findings of the case study suggest the term New Dance is not an appropriate label for use as a category or indicator of one genre, specific style and related technique, unless clarified in its historical context. Yet, as a tradition (as proposed by Prickett, 1992), with a revolutionary element featuring the breaking or rejecting of existing rules and established conventions, the term can be conceived as representing 'a mode of change', from which new genres in dance get established (Hassan, 1987:90). For example, the genre 'modern' dance, derived from the early twentieth century developments and formalised by the 1930s dance generation, emerged under the label 'New Dance'. Similarly, the current establishment of the 'postmodern' dance can be seen as heralded by the post-war movement of the New in dance.

In this evolving cultural landscape the change of focus at Dartington in the late 1980s, with the role of dance diminishing to become a component in the performance studies rather than remaining a main subject for specialisation, was hardly a remarkable event. With a range of dance studies available nationally, the gap in dance provision or training possibilities (especially in choreography), which was met by the innovative 'Theatre Language' programme in the 1970s, has now been filled. Also the meaning of the term New Dance has lost - and it now seems a long time ago - its radical edge, but what remains of value? Will New Dance return in another guise in the future? Will there be

another institution to take up a pioneering role in radical departures in dance education and training?

Dance thrives on the New and consumes youthful bodies and minds like no other discipline. Yet, as is clear from this study, the old (as in established conventions) defines what emerges as new in the world of dance. But perhaps even more so, contexts other than dance, such as current thinking and the socio-political climate (including arts-educational policies and provision), determine which of the new developments gets further articulated and inscribed into the material culture for posterity.

### 8.2. Contextual Elements

The latter stages of the New Dance development at Dartington College of Arts suggested the ending of the UK New Dance era. This period did resemble a revolutionary cycle in the world of post-war UK dance. In particular the two major structural reforms in education and funding which overlapped with the overall New Dance development contributed to a changed climate for dance.

From the mid-1980s onwards, as aspects of New Dance became established, the artistic climate began to change. Numerous features, which briefly seemed to have disappeared from the current dance idiom, returned, such as drama and theatricality, ballet and expressionism (including the continental 'Ausdruckstanz' and the recovery of the important role of

Laban). Whole other territories had opened up, such as film and especially television (once part of the pioneering directions of New Dance magazine and Dance Umbrella). These were taken up by an assertive younger generation, notably Yolande Snaith (as shown in her letter: 'Dance on 4 Problems of Collaboration' in Dance Theatre Journal, 1988), and the now established choreographers (still representative of the 'experimental end of the dance spectrum'), such as Siobhan Davies and Alston (Rubidge, 1993:187) (1).

Dance as a field of 'open inquiry' (as it had been at Dartington), became bordered off (in a conceptual and perceptual sense). For example, Mackrell noted the multi-media piece 'Silver' (by Tufnell and Greenwood) at the 1985 Dance Umbrella, as 'a beautiful study of the effects that light, sound, and movement have on our perceptions', but also observed: 'in a crude sense it was hardly even dance' (1986:28). With the move away from the processes involved in dance as an interesting event for spectators to watch, the ideas behind the dance also no longer had the same appeal or relevance. This was illustrated by Booth and Paxton's choreographic double bill for Extemporary Dance Theatre, shown at the Dance Umbrella in 1986. In spite of programme notes to explain 'carefully' the 'rules and processes involved in the construction of each piece', these works, which according to Mackrell 'made a deliberate point about not presenting dance as a virtuoso spectacle', were not very well received (1987b:30).

Technical standards also went up for the newly established dance vocabularies. Even Dartington-trained exponents Cathy Crick and Snaith

(members of the Extemporary company for this occasion), both well-versed in the respective choreographers' styles, could not meet the new criteria. According to Mackrell:

in fact, none of the company seemed to have had enough experience in improvisation, contact or image work to cope with what this whole double bill was setting out to demonstrate (Mackrell, 1987b:30).

It was not long before even the highly acclaimed skills of Booth, 'one of the most idiosyncratic virtuosos on the modern dance scene', had become 'familiar' (Mackrell, 1987c). Moreover, 'so adept at making split second decisions' he no longer looked to be taking 'any risks' (ibid). By the early 1990s the now established expanded vocabulary of dance, and the educational base to underpin this, resonated in the observation by Susan Hoyle (then Dance Director, ACGB) that:

Dance today presents new challenges to artists and audiences. Choreographers demand more of performers - whether in technical standards, a willingness to take physical risks, or an openness to contributing to the creative process and collaborating on equal terms with performers from other art forms (1991:4).

However, less than ten years later, in spite of the increased public accountability of the national funding system, regional redistribution, the start of national dance agencies and a national performance network, 'Independent Dance' is, reportedly, in 'very imminent crisis' (Clarke & Gibson, 1998:1) (2). This sector, which emerged from the New Dance era, is notably today's 'engine of new work in dance' and the 'seedbed of experimentation' with:

new forms, new languages, new genres, new contexts in which to meet the public, new collaborations across artforms and new ways of confronting contemporary issues and reinventing tradition (ibid).

The 'extreme financial fragility', especially for the 'individual artists involved in the making of work', is noted as a precarious issue

in the independent dance sector (Clarke & Gibson, 1998:63). The Independent Dance Review Report poses questions and sets out a new model with key areas for development. The latter in particular makes some of the practices at Dartington College of Arts appear to be ideals to look back on, not only for nostalgic reasons, but also to search out those aspects worth holding on to (points 239-241 in Clarke & Gibson, 1998:71).

One such practice was Dartington's consistent policy of inviting visiting artists to teach (point 241 of proposals in Clarke & Gibson, 1998:71). The creation of a mutually beneficial relationship between artists and an institute of higher education was built into the curriculum of the 'Theatre Language' course. Besides fresh input from practising artists, of immediate interest to students, this type of programming keeps the professional performance and educational sectors connected rather than co-existing as separate worlds in one field (something the Dartington festivals counteracted as well). What is evident from the Dartington experience is that this requires very clear frameworks, in organisation and directional coherence, as to how theory underpins the practical modules and how the individual artist's work feeds back into the set programme and syllabus.

At Dartington the overall balance of the programme veered too much towards practice without the theory being articulated, eventually leading to the loss of valuable expertise accrued. One other area where articulation is still at the forefront of concerns is the sector of



community dance. As the director of the Foundation of Community Dance (FCD), Ken Bartlett notes:

articulating what dance is about is becoming increasingly important as dance, in its new found confidence, looks to engage with a wider world and wider partnerships; which hopefully will lead to increased and sustained investment, broader career opportunities and increased participation (1999:2).

#### 8.2.1. Community Dance

The experimental third year community scheme, structured into the 'Theatre Language' course curriculum from its outset (1975), was a forerunner of what is now established as community arts training and activity. During the 1970s, along with the democratisation of culture, a shift took place from amateur art to community arts practice, as is illustrated by articles and Arts Council reports, such as Baldry (1974), Renaudon (1975) and Hunt (1975). The Dartington placement scheme coincided with the setting up of the first Community Arts Committee by the Arts Council for a two year experimental period (ACBG, 1977; see also Clinton, 1993). The Dartington programme befitted the 'arts in a social context' movement and the course received approval and funding for the extra year that this entailed.

The original programme proposed a model for teacher/artist-led training in community arts. Even though the Dartington ethos of practice before theory promised the eventual delivery of theory based on practice, models of practice based on this experience were not further formulated. This was also illustrative of the type of cultural activism inserted

into arts education at the time, with the emphasis on 'doing' rather than reflection beyond the 'ideal' outcome of the project (in Dartington's case: ensuring more art of people and less art for people).

However, the programme did train community arts practitioners, in the sense that students came out of the third year experience better equipped to survive in this new arena. The students learnt to go into a locality (and its community) and:

- 1) assess the local situation, including the network of (actual and potential) social and educational facilities available,
- 2) identify the connections with the voluntary and statutory sector,
- 3) begin to set out a practice action plan accordingly,
- 4) activate their 'Theatre Language' vocabulary in a variety of settings,
- 5) connect to unexpected places and people in order to generate arts activity on a local scale, and
- 6) look for creative connections, partnerships, collaborators, including funding bodies and other possible resources for further development (3).

As is evident from current community dance practice, the formulation of a theoretical base, including a distinct 'broad' aesthetic, is still in progress (Peppiat & Venner, 1993:8; see also Bannerman in Ings, 1994; Akroyd et al, 1996 and Rubidge, 1984b). As the recent updates from the FCD (previously the Community Dance and Mime Foundation) show, the major focus of this organisation is the establishment of a comprehensive framework to articulate the relevance of this versatile sector to the government health and social policy makers. Currently the link is made

with the Social Inclusion programmes which will be incorporated in the national curriculum (Network News, 2000:1). There are still key questions about criteria for evaluation procedures and documentation, in order to make a solid case for good practice and the benefits for participants (see also the editorial of Network News, 1999a:1).

In particular the ending of the Dartington community programme suggests that this type of socio-cultural intervention scheme requires thorough thought as to its long-term implications and the responsibilities of professional arts practitioners to the communities in which they work. Where possible, clear outlines of boundaries in terms of time scale and level of involvement need to be set out for each project undertaken.

Another context for the pioneering activities in the particular London and Plymouth communities was the Dartington tradition of experiment with the arts and education in the social sphere, embedded in a privileged liberal arts perspective. The broad cultural politics applied at Dartington were rooted in a different ideology from that of the social democracy movement that led the way in education and the arts. The former did not necessarily mean democratic access for all, in terms of shared decision-making processes, or representation.

### 8.3. New Dance at Dartington

The particular atmosphere and set-up of the Dartington dance festival stimulated personal contact and the forging of connections across

existing sub-divisions among the early New Dance pioneers. These included not only differences in practice (teaching, methods and techniques), or visions and ideas, but also political outlook. Primarily generated by Fulkerson and run along informal lines, the festivals did not follow an overtly democratic organisational format. UK New Dance pioneer Early recalled Fulkerson's policies as 'never political' and recounted how it was 'an uphill struggle' for the X6 Collective to get their political points of view across to her. One of these viewpoints was the importance of democratic representation, something which was adhered to by the politicised New Dance scene but notably lacking during the early dance festivals.

The New Dance Collective questioned the Fulkerson-Paxton circle of connections (their 'predilections'), which shaped the first two festivals (1979:9). They noted 'a certain homogeneity' in the teaching and performances of the American contributors, and the English representation as 'limited' (ibid). Even so, the article tactfully ended with a realistic suggestion:

It is no criticism of those who did perform, to suggest that Dartington could take a bolder view at the English dance scene next time (if there is a next time), as it is in the context of English dance that most Dartington students will eventually have to live and work (ibid).

The dance practitioners engaged by Dartington College of Arts (including the UK exponents incorporated from 1978 onwards) did not, in the main, expressly share the grass root ideology and 'liberation' concerns, as articulated by some of the members of the 1970s New Dance Collective. Concerns such as sexism, racism, ageism, able-bodyism and other

oppressive elitisms, appeared to others somewhat 'naive' (as Butcher observed). Although 'they were all allies' (as Tufnell noted), different sub-sections did exist, not only in the politics expressed, but also in an aesthetic sense. For example, X6 Dance Space and its Collective were associated with the pioneering break from the classical ballet tradition, or in any case 'a very trained background', to which they were 'responding and reacting', as was noted by others, such as Booth. Those 'consciously politically and morally questioning' that 'different background' and 'another world of dance', according to MacLennan (who 'had good experiences in dance all the way along'), were spurred on by issues related to feminism and alternative health concerns, not necessarily shared, or understood by all in the budding New Dance community (4). For some, such as Butcher, at the time, 'there was a vast difference and I couldn't see eye to eye'.

### 8.3.1. Politics and Aesthetics

Echoing features of the 1930s New Dance movement in the USA, the different emphasis on the political and concerns of a more aesthetic nature still showed in the 1990s. In a review by Claid (X6 founder member) of Body, Space, Image by Tufnell & Crickmay (1990), she points out that 'the authors' disavowal of postmodern concerns with class, gender, and race politics may evoke negative criticism for some readers' (1991:57). Claid now aligned the political element with the postmodern which, as an emerging category, could be interpreted in either direction.

At Dartington too, issues related to gender surfaced sharply among the student population. In 1985 demands were made for female examiners to judge 'women only' student pieces (and the related written work) and debate ensued about the lack of female teaching staff (drawing on the 'Sex Discrimination Act'). This is illustrated by a proposal drafted by 'the women students' at RTW and PACT in 1985 (supported by the 'male students on placement'), and the response titled 'Sexual Politics and Theatre Imagery' by female staff members, including Fulkerson and Dupres (as collated in the Dartington Review Document, 1986:n.p.).

This wave of radical feminism coincided with the time Fulkerson had begun to share the decision-making process about the work presented at the festivals. A number of New Dance pioneers became involved in the Dance Festival Selection Committee (1984-1987). This, as well as their (by then) increased engagement as visiting teachers at the Theatre Department, placed Dartington firmly within the UK New Dance scene and ethos. Around this time both 'the college and the festival - a subject close to every new dancer's heart', began to be perceived as one and the same by the New Dance community (New Dance, 1985a:3). But from an inside perspective at Dartington, the difference between the festival and the College (certainly before the mid-1980s) was still apparent. For example, Snaith, who went to the 1979 Dartington festival before enrolling as a student there, thought 'it was going to be this kind of endless dance festival for four years'. As she found out, attending the College 'was very different'. Also Hamilton (visiting teacher between 1981-1985), remembered the festival as 'a different Dartington' from the 'normality of daily life' at the College, in his words: 'chalk and

cheese'. The acceleration of Dartington-related features in New Dance magazine from the mid-1980s onwards was a contributing factor in the subsequent identification of a cluster of elements (namely: Dartington College, the festivals, New Dance practice, New Dance magazine), as representative of one and the same movement and community (5).

Another similarity further contributing to 'sameness across difference' between the radical edge of the UK New Dance movement and Dartington was the open, non-critical embrace of people and practice (Burt, 1998:194). Fulkerson's inclusive stance reflected her aesthetic outlook:

I think in the pluralistic world of aesthetics we really only talk about visions, different visions and different possibilities. How different people wish to be described is important, especially to them, I find.

Whether for political reasons (such as democratic access) or aesthetic principles (any movement can be dance), this broad embrace brought about its own limitations, both for New Dance and Dartington (especially evident in the festivals). There was a danger that with 'everything' presented under the label of New Dance (ranging from crude participatory practice to specialist technical investigation), New Dance came to be perceived as being of low status. The breadth of the spectrum also caused difficulties in terms of criteria, not only for funding purposes, but also for technical standards and critical analysis. Moreover, in its multiple identity, resistant to analysis in terms of form, New Dance increasingly could be seen to pose a dilemma for practitioners and critics alike.



### 8.3.2. Labels of Identity

For a time people, practice and ideas merged under the one label of New Dance, forming a unified alliance and dynamic movement of change which impacted on virtually all sectors of the UK dance domain. However, at Dartington the work transmitted and produced was not called New Dance. Fulkerson, for example, who 'didn't want to be tied into a label', saw 'New Dance' as 'a term that came out of Chisenhale'. Similarly, a number of the respondent group did not (or felt reluctant to) use the term 'New Dance' to describe their work, both at the time and in retrospect. As Booth recalled:

I never really felt very comfortable saying that my work was New Dance... It seemed to me a very specific kind of identity was going with that. Later on it became so generalised. Everyone suddenly was calling their work "New Dance" and that wasn't right either... Then it became like just a term, which was more like a flag of convenience. Anything which didn't fit anywhere else was suddenly called New Dance.

In the late 1980s, after its boundary-breaking role had become redundant, the use of the label New Dance to indicate performance modes or styles began to appear to Booth as: 'rather woolly and intellectually and artistically lazy'. By this time, in the true spirit of the twentieth century modern dance innovators, UK New Dance pioneer Early had already claimed 'style is useless as a definition of new dance' (1987:10). Inside the New Dance community the meaning of 'New Dance' had begun to be re-examined in relation to its own practice and ideology, history and social implications (6). This was particularly evident at a 'Weekend of New Dance', a conference jointly organised by the NODM and Chisenhale Dance Space (NODM, 1986). Among the contributors were Dartington-related practitioners, such as Butcher, MacLennan, Snaith and Fulkerson, as well as those representative of other New Dance pathways,

such as Ian Spink, Anne Seagrave, Michael Popper, the Cholmondoleys and Chris Cheek (7). As Rubidge noted, these practitioners spanned fifteen years of New Dance between them (1986b:26). At this event Fulkerson spoke about 'the nature of New Dance', whilst Huxley and Burt discussed the political issues underlying New Dance (ibid). Throughout the weekend small discussion groups convened and (not unusual within the diverse New Dance community) 'many quite conflicting points of view were expressed', according to Burt (1986b:7).

At this point the term 'Independent Dance' presented itself as a possible, more up-to-date replacement for 'New Dance' (8). At the same time this shifting of labels of identity also suggested the beginnings of the gradual assimilation of what had been an identifiable sub-group of New Dance activists, into UK dance culture at large (9). Dartington College of Arts appeared to have become somewhat stuck in its pioneering role, seemingly oblivious to the changes which had occurred both in and outside of the College. The original 1975/1977 CNAA curriculum proposal continued to be quoted in the 1986 Theatre Department's Review Document, despite the mounting critical points raised in the same document, especially by the outside dance examiners.

#### 8.4. Dance Forms and Teaching Modes

The multi-disciplinary base of the 'Theatre Language' course attracted individuals interested in authentic engagement with the performing arts. For example, Yolande Snaith remembered that she had started to want to do things:

that can start from nothing, more into what is fine art work. I didn't want to have to work interpreting something. I wanted to be able to work from me. I started doing, trying to do 'live' things, performing arts type of things... It was a feeling of wanting to be more engaged in a very fundamental way, in a physical way.

For her 'the movement thing was the way I was able to realise that, to fulfil that'. This aspect is still detectable in her choreographic productions to the present. Yolande Snaith Theatredance engages in textual practice with a strong visual impact. The use of objects, lighting, design and costumes creates a sense of story which opens up like a magical three-dimensional picture book. Snaith 'moved away from wanting to do improvised performances', but maintains:

The big connection for me in making work is how to get the kind of language I want, to be able to put it into a form.

Another Dartington-produced second generation New Dance exponent interested in creating a unique vocabulary is Martin Coles, who 'couldn't hack the idea that the body was purely just a tool for somebody else to shape'. Coles prefers to collaborate with choreographers who leave 'room within the piece for individual improvisation or expression'. According to Coles, the 'nature' of the work (in both his company Da Da Dumb Productions and his solo pieces), is 'hard to define'. This makes it difficult 'to find a bracket' when applying for Arts Council funding, as Coles observes:

in the dance area, it is always going to be seen to be perhaps not quite dance, not quite as what they should be supporting, vice versa in the drama.

The major practical models in the dance and movement programme at Dartington during the 1970s and 1980s were Contact Improvisation and

Anatomical Imagery or Release work. Incorporating everyday movements combined with anatomical information and elements of natural physics, these forms in their 'pure' execution appear to flow with an organic ease following through the rhythm and energy generated by the moving body. The effect of this can appear to be 'deceptively laid back and easy to the onlooker' (Contanti, 1988:24).

As immediately accessible dance forms and teaching formats, taking the 'present body' as starting point, they provide methods and techniques suitable for both trained and untrained bodies. Here the term technique applies, in the sense that the work achieves a particular receptive and released body tone, when practised on a regular basis (see also Foster, 1992:491-492). Both forms (as explored and developed by Paxton and Fulkerson respectively) constitute a method for improvisation, of use in choreographic or compositional practice.

Some of the principles involved still reflect the non-hierarchical, democratic starting points of their origin in a physical sense. This is especially evident in features of Contact Improvisation, such as equal exchange, sharing body weight, giving and taking support, as well as shared choices and decision-making processes as to direction, speed and friction (level of body contact and tension). Trueman notes that the philosophical base of this form is one of the features which makes it 'ideal for use in the community' (1999:2). Among other points to illustrate her claim, Trueman includes: 'process rather than the product', 'accessibility' (adaptable to different ability levels), 'safe-touch', 'breaking down inhibitions', 'building trust' and

'equality/democracy' (1999:2). She cites the relevance of these aspects in the teaching of university dance students, as well as business participants (as part of management training programmes).

The 'sensory body' was another aspect which emerged in the context of the combined arts curriculum. The body as a sensory system: 'listening' to the impulses from the outside and checking these against the inside information, such as breath, heartbeat, balance, temperature, thoughts; drawing on both to decide your next move, gesture... or not (remain still). Add objects, other bodies, text, music, sound, or place yourself in a different environment and explore where this will take you. These types of practices and training activities have an obvious relationship with improvisation, creative interaction and performance, 'the art where experience as such is prized' (Schechner, 1986:8). But they also lend themselves well to application in a community dance context, especially in the work with different ability groups, including older people, those with sensory, or physical, impairments (such as lack of sight, hearing, or mobility), as well as people with learning difficulties.

In teaching practice at Dartington this improvisational attitude and alert performance state was promoted as an artist's mode of operation. In particular, Paxton would approach his teaching commitments in this way, responsive to the moment and drawing on the senses as a guide. This type of employment of the sensory body can be seen illustrated in the video Touchdown Dance, in which Paxton and Kilcoyne are at work with a group of blind and sighted people (The First Archive 1993/94, No. 3, Exeter, Arts Documentation Unit). The cross-disciplinary programme of

the 'Theatre Language' course (including acting, directing, writing and dance), extended the skill-base of the student arts practitioner.

At the time of the 'Theatre Language' programme no further formulation of practice and approaches explored in this territory took place. Another aspect which remains somewhat vague was the nature of the Release work at Dartington, even though Fulkerson wrote a number of articles about her approach. It is important to note that the general discussion about what Release is exactly continues to the present, as is illustrated by the numerous articles in issue No. 18 (1999) of the USA Movement Research Performance Journal, including the claim that the effect of Release cannot be faked (Kaminoff, 1999) (10). But some of the principles at work, specifically in the anatomically based approaches to technical training in dance, can now be found clearly described and illustrated in publications, such as Franklin's Dynamic Alignment Through Imagery and Dance Imagery for Technique and Performance (1996a; 1996b).

The explorative Anatomical Imagery work as taught by Fulkerson formed the underpinning in the study of composition. The improvisational base of this component stimulated original choreographic activity, resulting in the generation of 'new' work and the production of new dance forms, including the use of improvisation as 'instant composition' in performance (11). During her time at Dartington the Theatre Department provided a type of laboratory for practical experiment and further development for the dance artists based there. To a degree this caused the improvisational skills to thrive at the cost of technical input,

especially evident during the 1980s when technical requirements went up. Current performance forms demand both skills from dancers, technical proficiency as well as retaining the Release element, as Snaith notes:

it's working with being able to have both, an equal balance between improvisational skills and technical skills and working with exercises specifically to do with lengthening and opening the joints and releasing, relaxing muscles. Lengthening muscles and thinking of letting go of tension, rather than muscularly pulling everything to achieve a specific shape, or legs to pull up to the ceiling (12).

Even so, Prestidge (a teacher/practitioner for many years) recently observed about the dance provision in higher education:

few dancers have had the opportunity or the motivation to research and study improvisational forms and there is still little reference to an equal profundity of improvisational work alongside that of traditional techniques (2000:3).

In performance the explorative use of Imagery in Fulkerson's work, could, at times, come across as introvert ('as if a door were closed on me'), bordering on the self-indulgent (Macaulay, 1983:16). But as a teacher/educator her impact was important, especially for promoting the value of improvisation in a tertiary dance curriculum. In the context of Dartington, with a tradition of experiment, her work was received with great respect. This may have obscured her judgement as a performer/choreographer, as was exemplified by the piece 'Real Life Adventures' (1984). This was produced when Fulkerson got increasingly engaged in the emerging post-modern discourses and linked these to her work, something which did not result in further understanding or appreciation of her choreographic output (13). There is no evidence, however, that this affected her teaching, which stayed much the same, following the Release-based improvisational method, as more recent articles illustrate (see, for example 'The Release Class' by Fulkerson, 1999b).



#### 8.4.1. A Postmodern Moment

The teaching promoted and the dance forms produced at Dartington could be seen to fit within the first sub-category of post-modern dance (hyphenated), as identified by Banes. In fact, features of the so-called 'Breakaway' strand, such as concern with experimentation, rejection and questioning assumptions about the nature of dance, continued to the last years of the identified period of New Dance at Dartington. Also featured, throughout the 'Moving for Performance' programme, was 'mundane' movement (the pedestrian, everyday), one aspect of Banes' second sub-category: the 'Analytical' style. During the 1970s, possibly representative of the structural element in this style, the 'cool' dancer emerged briefly following the Paxton mode, applying physical science principles, such as the laws of gravity (what goes up must come down) in action, with a certain irreverence to what rules went before. Still in line with this category 'virtuosity' was rejected (with Booth as the exception to the rule), but not expression and theatricality. Set in the context of the 'Theatre Language' approach, new imagery and expanded vocabularies originated from this period, including the use of theatrical elements (such as text, props, costumes, fiction, narrative and characters). These emerged prominently during the 1980s and coincided with a general rediscovery of drama and theatre in dance, to a degree falling into line with Banes' third sub-category: the 'Metaphor and Metaphysical' strand.

However, as was beginning to show in late 1980s, this type of chronological categorisation was filled with contradictions as to its delineation from modernism in dance (14). This dilemma carried on into

the 1990s, but increasingly these two genres are seen not to be mutually exclusive categories. According to Werner, one single work may contain both modern and postmodern characteristics, demanding analytical frameworks which can be applied uniquely to each new dance work produced (1999:18). This is not unlike the proposals made by Briginshaw and Huxley in relation to the 'new dance' analysis in 1988.

The more updated and revised use of the term 'postmodern' (without a hyphen) as a cultural category applied to dance (as originally proposed by Susan Manning) represents more accurately:

the end of a single world view and explanations, and a respect for difference, the regional and particular (Werner, 1999:18).

According to Jencks this means being "always hybrid, mixed, ambiguous" (cited in Werner, 1999:18). Moreover, as Werner proposes in his article 'Diverging Aesthetics as Fertile Ground', the postmodern signifies: 'an ideal category, or better still... a way of operating' (ibid). Also in Werner's article, 'the postmodern moment' is cited to indicate that features of the postmodern are transient and may not necessarily become a permanent label for an artist and his or her work (1999:17). What happened at Dartington (and elsewhere in UK dance) during the New Dance era could be viewed from this perspective.

At Dartington an extended moment of experiment, investigation and explorative practice occurred. During this time many of the postmodern features listed by Hassan, manifested, such as play, chance, open form, silence, participation, deconstruction and process/performance/happening. All of this was aided by the non-critical and all-embracing

ethos (shared by Dartington and the New Dance community alike). New or alternative values emerged, moving from a (modernist) single view to criteria of difference (equal but different), broadening the perceptual and conceptual base of dance in the process. It is not a coincidence that during this period many (previously under-represented) dance forms and dancers came to the fore, not only in so-called 'ethnic' dance forms, but also in terms of gender, age, body shape and ability.

All this was new, but what was initially a distinctive departure in form (and accompanying techniques) - moving from the highly specialised body stretching to the limit of the bodily self (a modernist aim) to the loose organic body tuning in with its environment (an anti-form, postmodern departure) - became much less clearly defined over time. Currently diversity prevails, not only in community dance or the independent dance sector, but in each genre of dance an eclectic scope of styles, vocabularies, media and other disciplines (ranging from text to architecture; from food to swimming pools; from real buildings to computer generated images) can be drawn upon in the making of new work. This illustrates once more the pioneering position of Dartington in the 1970s, but it also answers why this position and role could not have been a permanent one. In that sense practice and ideas at work there at the time suggest 'a way of operating', a momentary ideal cultural formation and category, and perhaps as such Dartington had its 'postmodern moment'.

### Notes

(1) After 'Step in Time Girls' (a 1987 Channel 4 commission), Snaith proceeded to make various productions for television and undertook choreographic work on Stanley Kubrick's last film Eyes Wide Shut in 1997. Television broadcasts during the 1990s include: 'Tablecloth Garden' (Channel 4, December, 1999); 'Swinger' (BBC 2, July, 1996) and 'Should Accidentally Fall' (BBC 2, January, 1994).

(2) The increased public accountability of the ACGB was illustrated by the open consultation procedures in 1991. This was preceded by the Devlin report Stepping Forward (1989), which saw the beginning of regional redistribution and national networks. Notably, these important developments for dance during the 1990s were rooted in the preceding period (the second phase of the New Dance era), as Nicholas (then Dance Director of the ACGB) indicates:

the proposals are very much in the spirit of what was envisaged in the Council's 1984 publication "Glory of the Garden", but which, at the time, were not able to be carried out in full (Devlin, 1989:np).

(3) Besides the earlier noted Dartington-derived community dance activities by Motionhouse (Kevin Finnan) and Yolande Snaith Dancetheatre, there are two companies still based in south-east London which originated from the Rotherhithe third year placement. Both companies work with people with learning disabilities. Entelechy Arts (director David Slater) has a dance programme with a mixed ability approach and Corali (director Sarah Dawson) has developed dance performance works closely related to the visual arts, as illustrated by pieces, such as 'Nine Windows' (1997), performed in a warehouse along

the river Thames and viewed from a boat, and 'In Full Colour' (1998) at the Tate Gallery (for more detail on Entelechy's dance activities, see de Wit & Swift, 1995).

(4) For example, Julyen Hamilton, who was involved with X6 Dance Space ('I was sweeping the floor and fascinated by what it was') and showed his first solos and work with Tim Lamford and Rosemary Butcher there, recalled:

There were many people whom I didn't understand. Sally Potter used to do these weird things with Jacky Lansly and I'd go: "What's happening, what are these women doing. A woman's piece, what is a woman's piece, what's not a woman". I didn't realise that there was even an issue... It impressed me deeply that there were people trying to break down ways of thinking. The fact that I didn't know what the way was that needed to be broken down sometimes made it very strange for me. People were reacting against things that I didn't know, so I had no reaction to. I didn't understand why the reaction to the other thing.

(5) Between 1978-1980: only two New Dance issues contained articles on the festival and the teaching (programme and people) at Dartington (Nos. 7, 11), between 1981-1984: three issues (Nos. 19, 22, 25), and in the last years 1985-1987: seven issues (Nos. 32, 33, 36, 37, 39, 40, 41). An outstanding example of this synonymy can be found on the front cover of New Dance (1987, No. 40), which announced its tenth anniversary (1977-1987), as the same years the Dartington dance festivals had been in existence (in fact 1978-1987).

(6) Claire Hayes, in 'New Dance is Part of the Social Process', identified the following, mid-seventies "new dance" concerns in England:

Collectivism, the presentation of work outside the formal company structure, the questioning of traditional settings, ideology, choreography and format, the use of improvisation, the humanness and

accessibility of the dancers (1987:14).

(7) Jointly organised by Chisenhale Dance Space and NODM, in May, 1986, the conference, which was to be 'a celebration of New Dance', comprised presentations (films, talks, demonstrations), a photographic exhibition (by Annie Reddick), performances and commissioned papers (to form the basis for discussions) (Rubidge, 1986b:26). The commissioned NODM/Chisenhale Papers distributed to participants in advance included:

- 'New Dancers: 2nd + 3rd Generation' by Ghislaine Boddington;
- 'Pointing a Finger, An Overview of British New Dance for the Chisenhale NODM New Dance Weekend' by Ramsay Burt;
- 'A Paper for the Chisenhale/NODM weekend to celebrate new dance' by Fergus Early;
- 'Dissenting, A discussion paper for the Chisenhale/NODM New Dance Celebratory Weekend' by Michael Huxley;
- 'The Centre Line' by Jacky Lansley;
- 'Notes on My Work' by Ashley Page.

Some of these papers were later published by New Dance, such as those by Early (1987), Lansley (1988) and Huxley (1988). Another paper of interest, presented at the other New Dance conference held around the same time (in the Yorkshire Dance Centre, Leeds), was 'Feminism and New Dance: A History and a Future' (Adair, Briginshaw and Lynn, 1987).

(8) The conference functioned as a kind of vehicle to introduce the NODM to the New Dance community. As Rubidge reports, the Chairman of the NODM, Bob Lockyer, talked about the role of this organisation for its membership 'Independent Dance' (1986b:26). In a follow-up article in New Dance magazine, Rubidge further opened up the ground and clarified the case for all dancers (not affiliated with established companies) to join the NODM, putting 'New and Independent Dance' together (1986c:7).

(9) In Holland a similar assimilation (some ten years later) is exemplified by the merging of the EDDC with the Dance Academy in Arnhem in September 1999, the latter with a programme based on (mainly) classical ballet and traditional modern dance technique. As is stated in the leaflet announcing this change:

During the last few years it has become more and more clear that the use of creative/physical information as an important element in dance education, typical for EDDC, is no longer as unique as it was. Elements of that information (like improvisational methods), and qualities we have been looking for in the training of dancers at the EDDC, are no longer that different from the qualities the programme of the Dance Academy is aiming for (EDDC Information, 1999).

As the leaflet further explains this merger was envisaged to offer a 'broader frame of reference', and a 'stronger basis for the artistic and technical development of EDDC dancers and choreographers' (ibid). The directorship of the EDDC was handed over to the Dance Academy and the affiliated 'Center for Dance and Performance Research' in Dusseldorf, Germany is now headed by Hougee and Fulkerson (previously directors of the EDDC).

(9) One of the editors opens this issue (entirely dedicated to Release) as follows:

Release, what is it, what are the assumptions we all make about it, a physical practice, a spiritual practice, a technique, an aesthetic, are we all doing it, are none of us doing it... do any two people mean the same thing when they use this word, can it be defined, is it an abstract concept or an anatomical actuality, is it all in the mind, is it a sign of the times... does it translate into other languages... well does it? (Michelson, 1999:2).

(10) In a recent publication focusing on dancers who have been 'working in improvisation as a performance form for a number of years' (1997:7), including such respondents to this study as Paxton, de Groot and



Hamilton, Benoit further explores and articulates the importance and use of improvisation as 'instant composition' (1997:11). According to Benoit 'it became obvious that it was impossible to dissociate improvisation from composition' (1997:9).

(12) Changing criteria and approaches to training are further informed by the raised awareness and holistic approach reflected in Fit to Dance? and the 'Healthier Dancer Programme' issued by Dance UK (Brinson & Dick, 1996). For example, dancers no longer have to 'pull up', or 'pull in', by creating (unnecessary) muscular tension around the skeleton, which is likely to cause injury (Phillips, 1998:np). These echo and confirm ideas germinating during the early New Dance movement, resulting in the more organic technical approaches and forms.

(13) A quest for many dance artists/educators is still how to achieve a successful balance between practice and theory, as the recent call for the conference 'Exploding Perceptions - Performing Theory: Theorising Performance' illustrates (organised by the Society for Dance Research and University College Chichester) (Network News editorial, 1999:7).

(14) This is confirmed by Carlson (informed primarily by sources from the USA), who observes:

the contradictory pulls of modernism and postmodernism on performance have been articulated most clearly in dance theory, where the two terms have gained almost universal currency, even while their precise meanings have been hotly debated (1996:127).

## APPENDIX 1: DATA AND NATURE OF SOURCES CONSULTED FOR THE CASE STUDY

The main sources consulted are:

- 1 Semi-structured interviews conducted in 1991 with the respondent group of dance practitioners and key people representing institutions and organisations of importance to the subject and period studied (as listed in chapter 1:15-16). In particular, the fully transcribed interviews of the respondent-practitioners provided excerpts of original first-hand accounts to illustrate and clarify the unconventional nature of the dance practice (and ideas) incorporated at the Theatre Department. Specific instances quoted also functioned as chronological evidence to support the historical framework of the New Dance development at the Theatre Department of Dartington College of Arts during 1971-1987. Unless otherwise indicated, the person quoted is named at the same time as excerpts appear in the text.
- 2 Unpublished documents related to Dartington College of Arts including:
  - a) Dartington Hall 1925-1957, a report by Victor Bonham-Carter (date of completion not indicated). Bonham-Carter focused on the arts activities which he divided into four phases: The Amateur (1925-1934), The Professional (1934-1940), The Impact of the War (1939-1945) and The Educational Phase (1945 onwards). The report, a unique historical document containing chronologically collated data, is of confidential nature and as such could not be copied for direct quotations. However, the researcher noted down, at intervals, the memorised details. References made to this report are indicated as (Bonham-Carter) without page numbers.
  - b) Brochures, information sheets, project and programme notes covering the late 1960s to early 1990s, such as: Dartington College of Arts (1969-1970), Dartington Prospectus (1979-1980), brochures for the BA (Hons) degree in Theatre (1983-1984 and 1986-1987), leaflets about the third year placements in London and Plymouth, programmes, schedules, lists of contributors and participants of the Dartington dance festivals 1981, 1982, 1983, 1984, 1986, 1987 (see Appendix 9), and a letter of job description 'Lecturer in Movement for Performance', April, 1987. Post-1987 data referred to includes: General information sheets about Dartington College (1992 and 1993), which accompanied job descriptions for 'Lecturer in Movement' (1992) and 'Lecturer in Performance Arts' (1993) and 'Prospectus for 1993 Entry' for Dartington College of Arts in association with the University of Plymouth, indicated as (Dartington Prospectus, 1993).
  - c) A Review Document, Department of Theatre, Dartington, 1986. An informal, internal document, which comprises a collation of articles to give an overview of the course programme (including statistical information on correlation between admission features and final degree performance between 1980 and 1983); listings of staff (full and part-time); current concerns as expressed by staff members, students and the Internal Review Panel; reports by the outside

examinors or assessors. From this document certain critical issues transpire such as the need for criteria and guidelines, questions about theoretical frameworks, the third year community placements and the dance festival. The document does not have a table of contents, page numbers are not always indicated and when they are, not in numerological sequence (e.g. excerpts contain the page numbers of document of origin, including: 'For a Relocation of Image in Drama' by Peter Hulton in Educational Analysis, Vol. 5/2, 1983, pp. 41-48 and 'Of Composition' by Richard Allsopp, written in 1985, pp. 1-6). Reference to this document is indicated as (Dartington Review Document, 1986), with page number where possible, otherwise no page number (n.p.).

- d) Documents stored and filed in the CNAA Archives, London (visited in 1992), in particular:  
The Dartington College of Arts Proposal for an Honours Degree in Theatre Language, May 1975. This document, the original degree proposal (140 pages), contains the full curriculum including statement of beliefs and intent, definitions and aims, structure and content of the course. Also included are the mention of 'The honours standard of work' and the human and practical resources provided by the College in support of the proposed programme of study. Apparent from the document was the firmly integrated and mutually supportive role of the component elements in the overall approach to the four year study of 'Theatre Language' (effective from 1976 onwards). Of particular interest was the formulation of the dance, or 'Movement and Choreography' element, which was to be re-worded and re-submitted for validation at a later stage. References made to this document are indicated as (CNAA, 1975).
- e) The Dartington Proposal for the Extended Study in Moving for Performance, as part of a B.A. Honours in Theatre, approved by CNAA, August 1977. The re-formulated dance programme 'Moving for Performance', contains the detailed structure and content of the movement syllabi, describing each unit of the dance instruction and its relation to the central study areas. This document enabled the comparison with the 1975 proposed dance element and as such offered an insight into the use, change and absence of certain terms in the process of verbal and theoretical articulation of what can be seen as a traditionally practice-based subject or discipline of study and training. The CNAA proposal documents also provided the recorded evidence of the initials of a new mode or genre in dance formulated into an educational model and as such formed the unique documentation of one important aspect, or strand, in the New Dance development in the UK. References are indicated as (CNAA, 1977).
- f) Post-1987 data referred to includes a revision document of the Théâtre BA (Hons) course for the CNAA (1989), stored in their archives, which was not complete (with pages and sections missing) at the time (1992). However, it did contain a 'Critical Appraisal' of the period since the 1975 proposal and the changing profile of the course in the late 1980s. As identified in this document three models were in operation in the course programme, namely: the original 1975 proposed model, an interim model (incorporating some, not all

modifications) and a future model. In the latter, the modular course structure and the concept of the performance arts as a cultural practice can be seen as emerging focal points for the 1990s. Reference to this document is indicated as (CNA, 1989).

- g) Personal documents kept by the respondent-practitioners including: Curriculum Vitae, or biographies, as well as reviews, photographs, programmes, publicity material and personal writing, such as four papers by Mary Fulkerson on post-modernism: 'Seeing Post-Modern Work', 'Post-Modern Dance', 'The Discussion Continues' and 'Bits - A Post-Modern Accumulation Process' (all dated around 1985), circulated by her to a number of fellow artists. Some of the copied reviews referred to from these sources had no page numbers, such as those provided by Maedee Dupres, including: Percival, J. (1981) 'Smooth show, sharp finish', The Times, 24-10-1981; and the article: 'Faces to Watch' with David Bailey's photographs, Observer magazine, 1st March, 1981. Mary Prestidge provided copies of the reports: Dance in Tower Hamlets (1985) and Tower Hamlets Community Dance Report, (1987/88). Also, letters received and collected by ex-Dartington student Gary Rowe around 1987-1988 were handed over in full to the researcher. One reference is made to these and indicated as (Letter, Lise Ferner). More recent leaflets and programme notes related to the respondents are clearly indicated as they appear in the text. The number of videos referred to has grown, from a few mentioned by the practitioners and where possible traced after the interviews, to an expanding range of available material. With the establishment of organisations, such as the Arts Documentation Unit and The Video Place (with a Library Catalogue covering work from 1990-1998), some of these, more accurately, belong to the published articles listing. The convention used here is that the details of the videos mentioned are placed in the endnotes to the main text as, for example, Choreography in Retrospect: Rosemary Butcher (1997), The Third Archive 1996/97, No. 8, Exeter, Arts Documentation Unit.
- h) Also, Henshaw's chronological listing of New Dance related events during the 1970s; New Olympics, a paper by Mary Prestidge & Larry Butler given at the first Many Ways of Moving Conference, London (1977); Bringing New Dance to its audience - a guide to the organisation of small scale touring for dancers, choreographers and administrators by Julie Eaglen from Dancework, London (date set around 1981); an early Chisenhale Dance Space leaflet (date set around 1982); and the papers presented at the National Organisation for Dance and Mime (NODM)/Chisenhale New Dance Weekend Conference, Chisenhale Dance Space, London, July 12-13, 1986 (listed in Chapter 7: Note 11). References to these are indicated as (Henshaw, 1991).
- i) Dance Umbrella brochures, programmes and examples of the Dance & Mime Newsheet (1988, No. 36; 1989, No. 43). Reference to an overview document of the period 1978-1985, Dance Umbrella: A Short History (received from Val Bourne), is indicated as (DU, 1985). Researcher's notes on the conference Dance Umbrella - The First Ten Years, held at Riverside Studios (London), 22 October, 1988 and organised by the Society of Dance Research, are referenced as (DU, 1988).



### 3 Published articles

- a) Data on and by the practitioners at Dartington College of Arts, their outlook and their practice at the time of the dance development (1970s-1980s) was drawn in the main from articles for specialist dance magazines from the UK, USA, Holland and Australia. Especially the New Dance magazine editions (1977-1988) provided retrospective remarks, often recorded in interviews. These articles and - where appropriate - additional published sources for further reference on the practice, practitioners, their background and lineage, are indicated as located in the Bibliography. The researcher undertook a survey of the 1960s-1970s issues of Dance and Dancers and the Dancing Times. It is of interest to note briefly here the repeatedly presented 'set' image of dance and dancers, particularly the gender-determined roles in these established UK dance magazines at the time. These illustrate both the process of re-generation and re-production of history and tradition in the form of the ideal cultural conventions, as well as the limited range of aspirational models for would-be dance practitioners during this period. Where the researcher found no specific name indicated at source, the article mentioned is referenced by the underlined title of the magazine and listed in the Bibliography as, for example, Dance and Dancers (1967) editorial. This is the same for unnamed articles from the other dance magazines.
- b) The Elmhursts of Dartington: The Creation of an Utopian Community Michael Young (1982), special edition published for Dartington Hall Trust. Young (a Dartington Trustee since 1942) drew on all the Dartington-held archival data, selected by Robin Johnson (archivist at the time) from original documents such as minutes from meetings, private letters, diary notes and related published and unpublished articles, as well as a number of interviews conducted by the author. Although the book was recommended by the archivist Maggie Giraud (as containing a comprehensive background to Dartington College of Arts) and the data was, as mentioned on the book's sleeve, 'ordered and re-ordered' and drafted by historian Anthea Williams, the way the data was used, to illustrate a sociologically themed 'memoir' by Young, resulted in a densely referenced, non-chronological document. References to this book are indicated as (Young, 1982:p. number).
- c) The Summary Report: European Workshop on Theatre and Communities, held at the Department of Theatre, Dartington College of Arts, 16-23 April, 1983 (listed in the Bibliography), is another source referred to. Besides the content, agenda and main findings of the workshops, this Summary Report contains a 'Foreword' by Halvor Lervik, Deputy Head of Division for Higher Education and Research of the Council of Europe (1983:3-4); the opening address to the conference by Dr. Robert Witkin: 'Arts in an Individuated Society' (Appendix I:28-33); 'An Observer's Account' by Dr. John McCormick (Appendix II:34-37) and a 'List of Participants' (Appendix III:38-41).

APPENDIX 2: CHECKLIST USED FOR THE SEMI-STRUCTURED INTERVIEWS WITH THE  
RESPONDENT-PRACTITIONERS (1991)

Techniques and methods employed in practice;  
Selected dances in performance,  
Choreographic approaches,  
Teaching and training.

Name	Age	Nationality/Place of origin	Present place of work
------	-----	-----------------------------	-----------------------

Background

- Education/Training: where, who, how, what, when (age and stages)
- Geography: travels, movement, places
- Moments of change, cross roads, developments

Practice

- Choreographic, performance, teaching practice: where, when, who, what
- Use of techniques, approaches, methods
- Improvisation, set

Examples of dance works in performance: where, how, when

- Amount of performances and performers
- How 'set' were performances
- Ways and means of recording dances and work processes (teaching etc.)

Use of other media/technical and other collaborations

- Visual arts, design, objects, sets, costume
- Musicians 'live', instruments, singing, taped music
- Text, voice, sound
- Film, video, slides
- Environments
- Other

Role of self and others in mentioned collaborations

Magical outlook on life; Religion, spiritual, philosophy, non-material  
Affect on dance practice in performance and training (e.g. meditation  
before performance)

Respondent's personal recorded evidence from own writing, notes,  
photographs, video, other

Ideas, values and belief systems;  
Critical criteria,  
Aesthetic approaches.

Received training including notions (preconceptions) of dance,  
technique, performance, venue, the dancer's body

- Reacting against or further developed
- What not to perpetuate and/or moved away from
- What was not there and what was drawn from

'Good' teaching practice

- Were teaching models (aspects) adopted
- Teaching mode e.g. the changing position of the teacher vis-à-vis the democratisation of space
- Influential educational theories
- Teacher training (specifics of any experienced)

Awareness of original terms used in dance practice (different name for same/similar activity or different activity under the same name?)

Elements seen to be overlapping in more than one named dance technique

- Other aspects of style (fashionable/unfashionable/trend sensitivity)

Organisation of work: solo, groups, director, collective, other

Other people's work

- Pieces viewed
- Ideas discussed
- Impressions
- What remembered
- Favourites
- Contact Improvisation

Anecdotes, past memories, description of locations, reactions.



Historical and social context: political and economic nature of contemporary cultural climate (1970s-1980s).  
Network of relationships: parallel developments and shared nature of work.  
Influences of people, places, institutions and events.

Events: where, when, who, of what importance  
- meetings  
- friendships  
- associations

Influences (inside and outside of dance)  
- Political, social, cultural  
- Visual and performing arts  
- Theory, reading, books

Economics: how the money was earned, where (e.g. work abroad and pay)  
- Teaching, funding, grants, other payments, other work etc.  
- Sympathetic bodies: institutions, places, parents/family support

Noted changes in attitude in relation to money (e.g. to be a dancer is to be poor)

Dartington College of Arts:

- When, how long (study and return), what capacity  
- Similarities and differences  
- First impressions, noticable traits  
- Remembered performances, incidents

APPENDIX 3: 'ON THE WAY' - FORERUNNERS AND SIGNIFIERS (1964)

Collage of Merce Cunningham & Company's Visit to the UK,  
including Dartington College of Arts.

**On the Way**  
**MERCE CUNNINGHAM**



Image top left:  
Dance and Dancers  
(1964a:8).

Image bottom left:  
Dance and Dancers  
(1964b: cover page).

Right: Dartington College  
of Arts  
(Publicity leaflet, 1964).

*The College has invited*

**MERCE  
CUNNINGHAM  
& Dance Company**

*to come to Dartington with*

**John Cage**  
*Musical Director*

**Robert  
Rauschenberg**  
*Costumes and Lighting*

*to give two performances  
on July 23 and 24 at 8 p.m.  
in the Barn Theatre*

*This most creative of theatre-dance  
groups from New York is visiting  
Paris, Venice and Vienna and  
has agreed to come to Dartington  
before appearing in London*

*Our audience will appreciate  
that it is not possible to present  
such a Company at normal  
Barn Theatre prices*

*Tickets 25/- and 15/-  
Messrs. Veaseys, Totnes 3174  
Box Office opening June 16*

#### APPENDIX 4: DESCRIPTION OF TWO DANCES

Examples of the minimalist, task-orientated, conceptual style of the early, first wave UK New Dance period.

a) Richard Alston (identified by him as a late 1960s student piece):

At one point I did a piece which consisted of Siobhan Davies, who was considered one of the most exciting young dancers there [LSCD], myself and another girl (Australian) and a cupboard, walking around a cupboard. We put a big wardrobe in the space and very simplistic it was. We just worked out a system that these two women would walk around the cupboard. Sue would walk around the cupboard nine times and the Australian girl would only walk around once and then Sue would walk around eight times and then this girl would walk around twice and eventually Sue would walk around once and the Australian girl nine times, as simple as that. As that was going on, I was doing another spatial thing that decreased in the space and we had to just time it. All it was about was timing these very simple activities, so that they actually ended absolutely at the right time (\*).

b) Miranda Tufnell (mid to late 1970s):

We had this piece called 'Steps', which was a walking dance, a pattern of... I wanted to see how complicated the simplest thing could become, so literally it was: Stepping forward, stepping back, stepping forward, stepping back. That we could build up to a four point phrase. For example, it could be step forward, forward, pause, back, pause, back, pause, forward, forward, pause, back, pause... and you had to build up your rhythm gradually, so you syncopated with anybody else. You could only probably make four changes in the whole piece, but it meant you built up a long rhythm with three people, on and off. We started in unison.

(\*) In fact this was more than likely the piece 'Shiftwork' (1971), as described by Jordan (1992:28).

APPENDIX 5: DANCE PRACTITIONERS TEACHING AT THE THEATRE DEPARTMENT OF  
DARTINGTON COLLEGE OF ARTS (1978-1987)

Besides Fulkerson and Paxton (full-time between 1978-1980, then every year part-time), teaching dance practitioners include:

- 1979-1980: Mary Prestidge, Richard Alston, Maedee Dupres, Peter Curtis (former Ballet Rambert), Rosemary Butcher.
- 1980-1981: Rosemary Butcher (full-time), Richard Alston, Maedee Dupres, Miranda Tufnell, Sue MacLennan, Laurie Booth, Julyen Hamilton.
- 1981-1982: Miranda Tufnell, Beverly Sandwith, Sue MacLennan, Julyen Hamilton, Laurie Booth, Eva Lundquist (Windwitches - Sweden).
- 1982-1983: Miranda Tufnell (full-time), Julyen Hamilton, Laurie Booth, Beverly Sandwith.
- 1983-1984: Julyen Hamilton, Stephanie Woodard (USA), Rosemary Butcher, Laurie Booth.
- 1984-1985: Julyen Hamilton & Kirsty Simson, Lise Ferner (Norway), Helen Roberts, Mary Prestidge, Jacky Lansley.
- 1985-1986: Fergus Early, Jacky Lansley, Julyen Hamilton, Kirstie Simson, Roger Copeland (USA), Helen Roberts, Lise Ferner (Norway).
- 1986-1987: Maedee Dupres, Anna Furse, Patti Giovenco (USA), Sue MacLennan, Mary Prestidge, Lise Ferner (Norway), Simone Forti (USA), Claire Hayes, Katie Duck (full-time) and Group O (Italy) including Charlotte Zerby and Alessandro Certini (Dartington Review Document, 1986; Janet Hand, 1991; Gary Rowe, 1992).



APPENDIX 6: 'DER STOFF, AUS DEM DER POSTMODERN DANCE SEIN KANN'

Translated Review of 'Whole Dances (Mud Bird)' by Pauline de Groot and Company, including Sue MacLennan and Kirstie Simson, Bern, Switzerland (Der Bund, 1983).

Der Bund

Bern, Montag,  
17. Januar 1983

feuilleton

Seit  
134.

Der Stoff, aus dem der Postmodern Dance sein kann

THE FABRIC WHICH CAN BE MADE OUT OF POST-MODERN DANCE

Bern, Switzerland, 17 January 1983.....

For those who are interested in contemporary dance, the new year has begun wonderfully. By inviting the dance company led by the dutch woman Pauline de Groot, Bern has immediately been presented with a leading group of the dance avant-garde.

Pauline de Groot studied and worked in the USA with, among others, Martha Graham, Merce Cunningham and Erick Hawkins. In addition, she danced in several american companies and later founded her own company and her own school in Amsterdam. Production began and she created both solo pieces as well as group pieces such as YELLOW WHALE and, in 1982, WHOLE DANCES (mud bird), this latter which was just presented in Bern.

The performance (by dancers Pauline de Groot, Sue MacLennan, Kirstie Simson and Titia Royackers and the musician Michael Vatcher) was thrilling.

Vatcher announced that the company would begin with an improvisation and, while the audience was still settling into its seats expecting a usual warmup or short demonstration of technical abilities, it suddenly found itself rivoted to the stage in attention. The dancers began by creating lines in space and built fields of tension in which the lines became lines of strength. They developed interrelationships within their surroundings, towards their bodies and movements, and towards these fields of attraction. They began by exploring, by sending out individual impulses, they began processes. And an energetic and varied game of changes of movements and tensions came into existence.

Then the main piece itself began. The work was very precise in its balance between choreographic action and form; between improvised spontaneity and a planned structure, accompanied by the tones, sounds and noises of Vatcher - a real exchange between a sound decor and movement, in which neither dominated or sought to explain the other. A real exchange, as well, between the dancers themselves - each of who retained an individuality (not losing this either in the wonderfully danced sections of contact improvisation).

Each person had an individual value, an individual vivacity, a field of energy, an appearance that perhaps precisely explains how the strong interrelationships were made possible. All this is displayed in a never-ending flow, a merging together, an overlapping, a separating - all working in a concentrated and dynamic fashion and in many variations. Wherein the bodies become music - a woven pattern of clearly defined movements, tensions, differentiations in dynamics, and an immense "explosion" - but only through movement standing on its own.

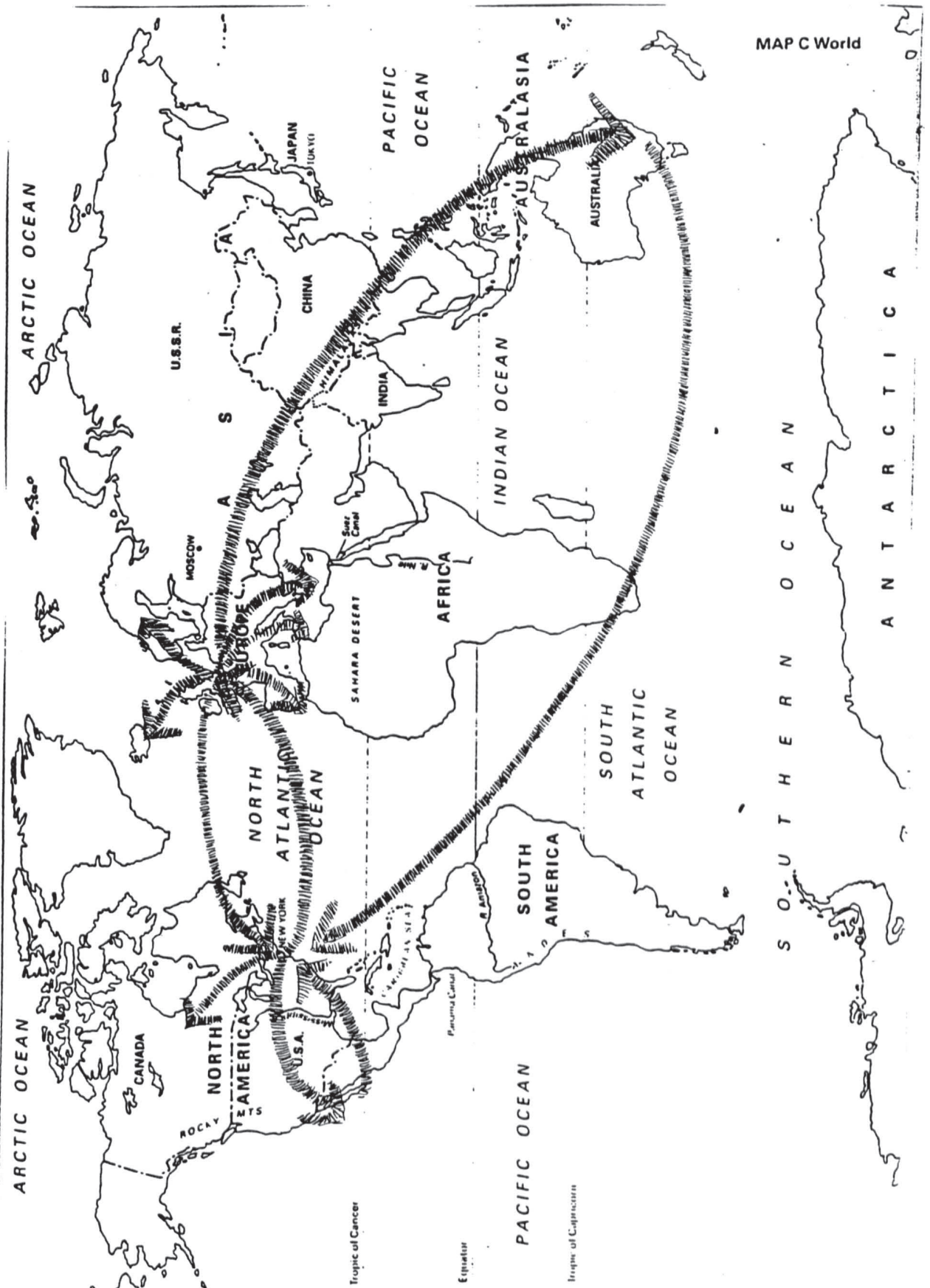
A lively, differentiated merging of movement, impulse and music from impressions, expressions and pure motion.

The four dancers have a preference for movement quality over movement quantity. The dance is basically soft and "light", yet without any pathos, sentimentality or even passages to demonstrate ability. It has, rather, a forcefully obvious intention and a value of its own. It is autonomous and clear - a fascinating openness and an open fascination that you hardly ever see in the broad spectrum of post-modern dance.



Tanzcompagnie Pauline de Groot mit 'Whole Dances (mud bird)'.

APPENDIX 7: a) THE POST-WAR MOVEMENT OF THE NEW IN WESTERN DANCE





APPENDIX 7: b) THE BODY AS SPECTACLE (1960, 1961)



Image: 1961,  
in Goldberg  
(1988:148).



Image: 1960,  
in Goldberg  
(1988:146).



APPENDIX 7: c) QUALITATIVELY DIFFERENT APPROACHES TO THE BODY BY WOMEN

DANCERS/CHOREOGRAPHERS (1963, 1975)



Image: 1963,  
Rainer and  
Paxton in  
Rainer  
(1974:293).

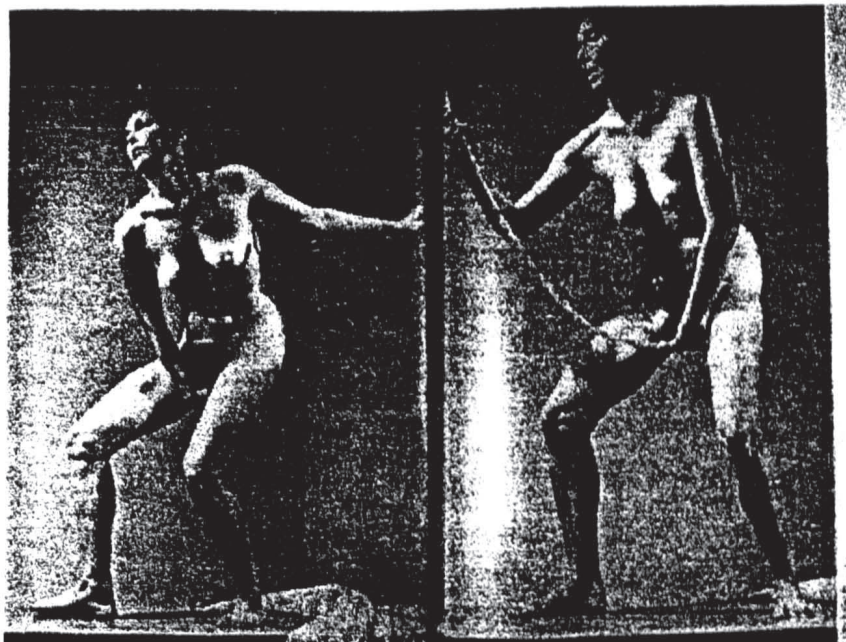
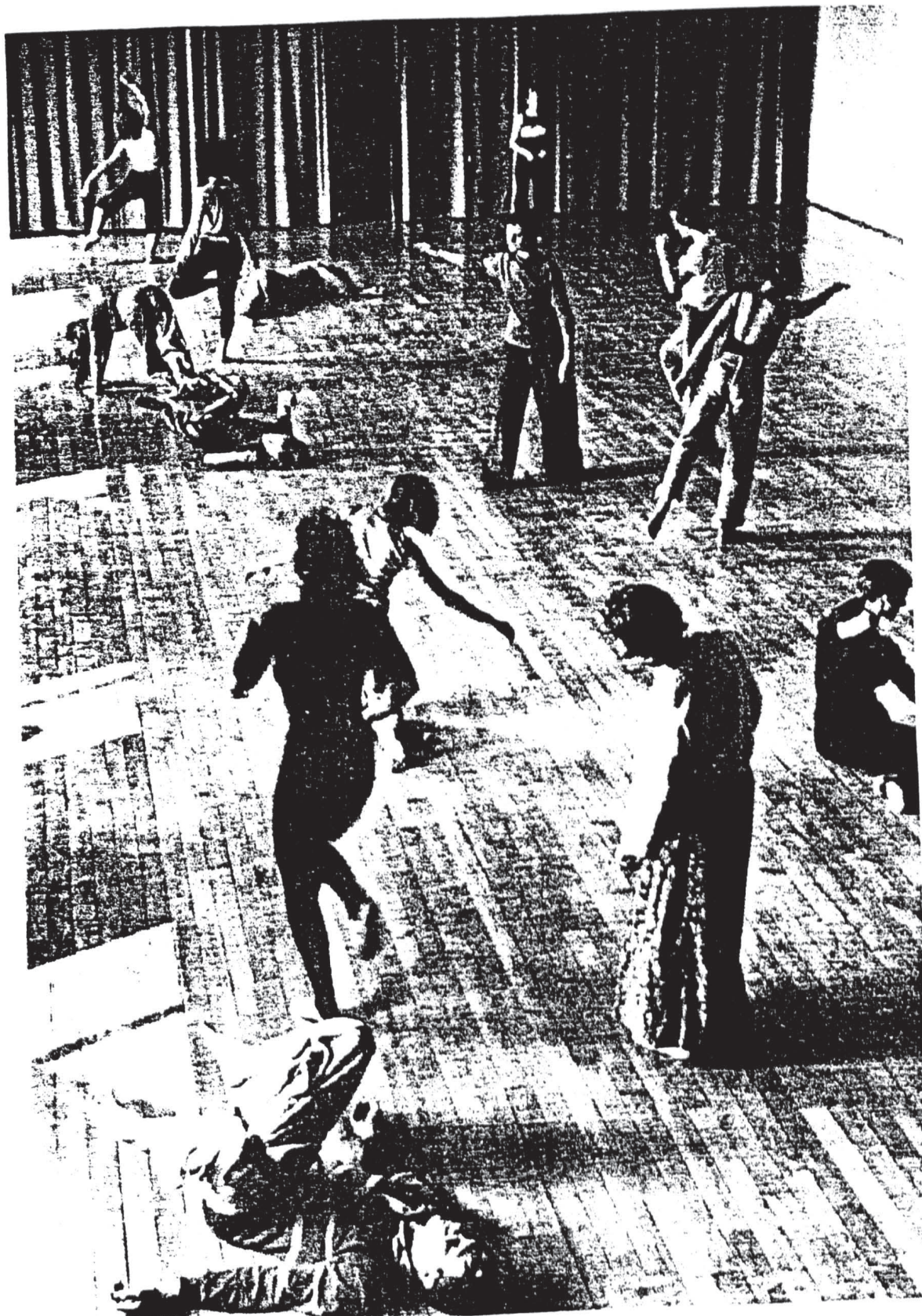


Image: 1975,  
Schneemann  
in O'Dell  
(1997:76).



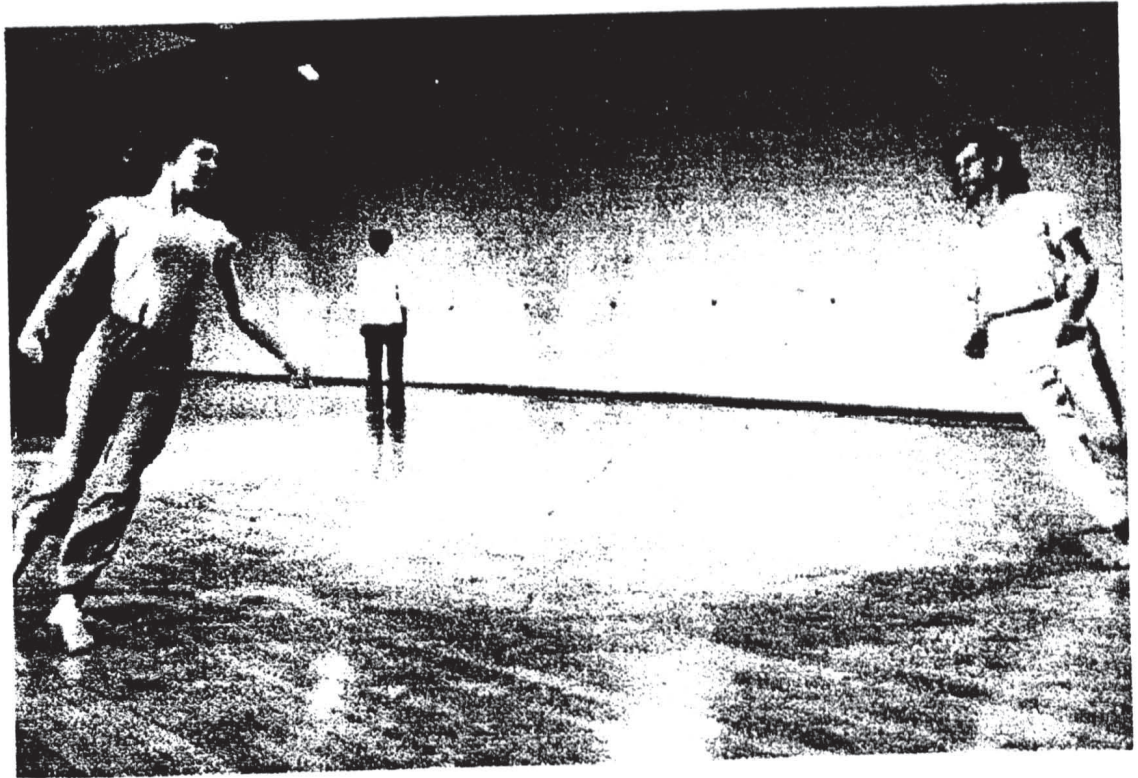
APPENDIX 8: NEW DANCE DEVELOPMENT AT DARTINGTON COLLEGE OF ARTS

a) Movement Session in the Dance School (1975)  
in Fulkerson (1977:2/3).





APPENDIX 8: b) STRIDER IN THE DANCE SCHOOL AND RICHARD ALSTON TEACHING  
THERE DURING THE DARTINGTON DANCE FESTIVAL (+ 1973, 1983)

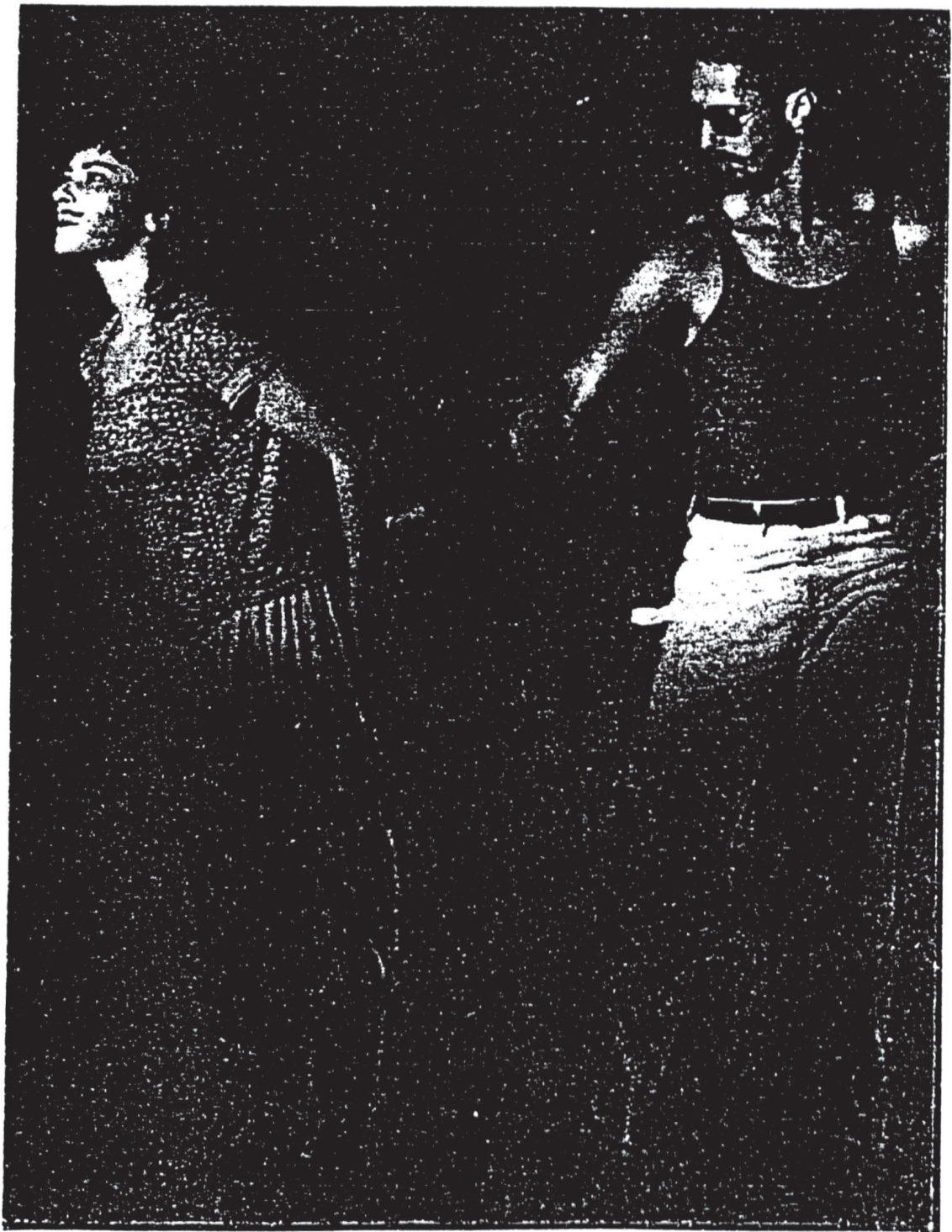


'Strider at Dartington (see Pre-History)' in *Early* (1984:14).



'Richard Alston's Workshop (Dartington '83)' in *New Dance* (1983,  
No. 25:21).

APPENDIX 8: c) LISA NELSON AND STEVE PAXTON IN PA RT (1980)



Made in the Dance School in the late 1970s (Publicity Leaflet, 1980).

APPENDIX 8: d) LISA NELSON AND STEVE PAXTON IN PA RT (1996)



Steve Paxton & Lisa Nelson dans « PA RT » Copenhague, 1996, photo: Flora Bemporad

Performance in Copenhagen, Denmark in Benoit (1997:160/161).

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APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1981)

# Programmes

# Dance At Dartington

Sunday 14th June 1981 2.00 pm, Studio One

## SHELL FORCE FIELDS AND SPACES\*

Choreography : ROSEMARY BUTCHER  
Dancers : ROSEMARY BUTCHER BEVERLEY SANDWITH  
MIRANDA TUFNELL SUE MACLENNAN  
DENNIS GREENWOOD  
Music : JIM FAULKERSON

A line encounters a plane:  
an interruption of one plane, a division of two.  
Jon Groom.

Design based on an original installation by Jon Groom.

## Interval

## SOME FUGUES\*

Choreography : IAN SPINK  
Dancers : IAN SPINK BEVERLEY SANDWITH MICHELE SMITH  
BETSY GREGORY ELEANORE BRICKHILL  
Music : J.S.BACH

## SODA LAKE

Choreography : RICHARD ALSTON  
Dancer : MICHAEL CLARK

## SWEDISH DANCES

Choreography : RICHARD ALSTON  
Dancers : MARY FULKERSON RICHARD ALSTON  
Music : TRE SPELMAN

\*These pieces were commissioned by Rosemary Butcher and Ian Spink with funds made available by The Arts Council of Great Britain.

This Festival is supported by South West Arts and Dartington College of Arts.





APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1981)

a turn there - history is being remembered before  
their eyes. And out there, the dancer is busy thinking.  
A thinking body that moves

Interval

SONG FROM COUNTRY\*

Choreography : MARY FULKERSON  
Dancer : MAEDEE DUPRES  
Music : GORDON JONES

I am waiting and listening, ready to receive.  
I hear impossible voices, unlikely secrets from  
before thinking and being fell apart. M.F.

YELLOW WHALE

Choreography : PAULINE DE GROOT  
Dancers : PAULINE DE GROOT JULYEN HAMILTON RUSSELL DUMAS  
Music : MATTHIEU KEYSER

\*These pieces were commissioned by Maedee Dupres with funds  
made available from The Arts Council of Great Britain.

Saturday 13th June 1981

8.00 pm Dance School

Choreography : KIRSTIE SIMPSON  
Dancer : KIRSTIE SIMPSON

Choreography : EDITH VEYRON  
Dancer : EDITH VEYRON

Choreography : SUE MACLENNAN  
Dancers : SUE MACLENNAN CRAIG GIVENS GABY AGIS  
KIRSTIE SIMPSON

Interval

WIND WITCHES

WHERE THE WATER TURNS

Thursday 11th June 1981

8.00 pm Dance School

AMOS HETZ DANCE COMPANY:

SUITE II (30 min) SUITE I (45 min) SUITE III (35 min)  
"Folk Dance" Prolog Steps II  
"Folk Dance" Turns III  
(Sitting) Bending Arms I  
Horizontal Turns II Arms III  
Vertical Cones Stamps(slow)  
Epilog Arms II  
Steps I

Interval between SUITE I and SUITE III

Composition : AMOS HETZ  
Dancers : KINYA COHEN OFRA LEVISON, ILANA MADIR  
AMOS HETZ

This performance was made possible in part by contributions  
from The British Council; additional contributions were made  
by The Foreign Office, Division for Cultural Exchange,  
Israel and The Public Council for Culture and Art, Israel.

Friday 12th June 1981

8.00 pm Dance School

TORN MOUNTAIN

Choreography : JULYEN HAMILTON  
Dancer : JULYEN HAMILTON  
Music : MATTHIEU KEYSER

CROWD SCENE\*

Choreography : SALLY PORTER  
Dancer : MAEDEE DUPRES  
Music : LINDSAY COOPER

The soloist moves into the centre space, flailing  
her great limbs. As she leaps into the air the  
crowd howls with delight. They recognise a step here.

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1981)

Hand-written Schedule of Classes (by Fulkerson)

	Thursday	Friday	Saturday	Sunday
9:30 - 10:45	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson
10:45 - 11:15	COFFEE - D.S. Fulkerson	COFFEE	COFFEE	COFFEE
11:15 - 12:30	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson
12:30 - 1:15	LUNCH - Higher Class	LUNCH	LUNCH	LUNCH
1:15 - 2:15	1:00 → in D.S. Lecture by Fulkerson (1:00 start)	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth
2:15 - 3:30	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Performance D.S. Sandra Booth	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Performance D.S. Sandra Booth
3:30 - 4:00	TEA D.S. Fulkerson	TEA	TEA	TEA
4:00 - 5:15	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Performance D.S. Sandra Booth	Classes: G.H. Fulkerson St. I. Mary Smith D.S. Fulkerson	Performance D.S. Sandra Booth
5:15 - 6:30	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth
6:30 - 8:00	SUPPER Higher Class	SUPPER	SUPPER	SUPPER
8:00 - 10:00	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth
10:00	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth	Performance D.S. Sandra Booth

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1982)

DARTINGTON INTERNATIONAL DANCE FESTIVAL 1982

page 1

programme documentation

wednesday 12 may  
8:00 pm

Dartington Work...

Martin Coles

Vitamin C

dancers Andy, Lone, Jon, Elke, Martin, Cathy, Angharad

Mary Fulkerson

The Same Story

choreography, dancing and writing by Mary Fulkerson

programme note: "Keep going."

premiere

Mary Fulkerson

Piece for Eleven Students

Music by Jim Fulkerson "Elective Affinities"

dancers Elke, Lone, Sarah, Cathy, Martin, Zoufi, Mark, Andy, Jon, Angharad.

---

10:30pm

Miranda Tunnell, Dennis Greenwood, Cris Cheek (collaboration)

Night Pieces (1981, Arts Lab, Birmingham)

---

thursday 13 may

1:30 pm

Laurie Booth

Manipulating Movement

---

8:00 pm

Kirstie Simpson, Cris Cheek

continuously re-working material which was first performed as a solo in  
January 1982. At present the piece is a duet. A new story has been introduced.

Kirstie Simpson (narrator), John Rolland (movement)

Duet Improvisation

John Rolland

Solo Improvisation

Jeff Duncan

Phases of the Oracle (1974)

music by Francois Bayle

Costume by Loer Warner

La Mesa Del Brujo (1980)

dedicated to C. Casteneda and Don Juan

Music by Meredith Monk (Song from the Hill)

Costume by Janet Neil

---

10:30 pm

Rosemary Butcher, Dieter Pletch

collaboration

dancers Gabrielle Agis, Dennis Greenwood, Miranda Tunnell

Recorded sound, Thomas Dolby: Lighting Environment Dieter Pletch

first performance

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1982)

DARTINGTON INTERNATIONAL DANCE FESTIVAL 1982

programme documentation

page 2

friday 14 may  
1:15 pm

Patry Giovenco

Molabrisk choreography Mona Smilzman text Richard Kerry

Walking Backwards in the dark choreography Giovenco & Rosaco

Headlights in Space choreography Giovenco & Woodard

---

8:00 pm

Pauline de Groot

Whole Dances (mud bird) preview

dancers Pauline de Groot, Sue MacLennan, Paula Rochma, Titia Royackers,  
Kirstie Simpson.

music Michael Vatcher percussion

Steve Paxton

Two Things (1982)

sound American citizens' band radio

Ellen Webb

Photo Piece

slides and lights by Sandy Walker

Dance pour Dtr

dancers Ellen Webb, Patry Giovenco, Sandy Walker

Music: The Supremes, Alan Kirschenbaum, Couperin

---

10:00 pm

Dance Tales

---

---

saturday 15 may

Nancy Topf

Syllogism (The body is the Structure of Logical Conclusions. Catalogue I)

major premise by Nancy Topf

Music by Jim Fulkerson

tapes, nancy topf

costume, Monika Bjarnestam

props, Nancy Topf

2nd performance: 45 min.

---

8:00 pm

Mary Prestidge

In a Strange Land (1982) (part of a collaboration with Clair Hayes)

Sounds and tape compiled by Mary Prestidge.

Sue MacLennan

For Dennis (1981, '82)

music Cris Cheek and Robert Fripp

Julien Hamilton

Musk (1982)

music: Matthieu Keijser

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1982)

DARTINGTON INTERNATIONAL DANCE FESTIVAL 1982

page 3

programme documentation

saturday 15 may  
1:15 pm

Shintaido demonstration

Ken Waight, with Tony Hammick, Geoffrey Fitch  
a movement form created by Hiroyuki Aoki in the early 1970's,  
in Japan. a new fusion of classical philosophy, martial arts,  
harmony and cooperation between individuals and nature  
"Shintaido, Bishop Crichton House, 378 Lillie Road, London SW 6"

---

sunday 16 may  
11:15 am

Anne Grete Eriksen & Lief Hernes

Tempus Fugit first performance  
collaboration with anne Eriksen, Astri Eldseth Rygh, Roy Jonassen  
music Verdi, Satie, Sommerfeldt

Gill Young

Three Dances  
music: Bob Brennan and Wozzo  
piano: Stuart Young

Yolande Snaith

In the Hollows first performance  
a performance built from a childhood memory-  
a fusion of movement, written and visual material  
audio tape and slide: Yolande Snaith

Gale Burns

Spiral Square first performance  
dancer: Gabby Azis

---

1:15 pm

\* Laurie Booth & Jim Fulkerson

Turning Corners first performance collaboration  
musicians: Mike Vaughan, Mick Green, Frank Denyer, Jim Fulkerson

---

2:00 pm

\* Mary Fulkerson & Frank Denyer

Collaboration first performance  
dancers: Viv Jakeman, Helen Roberts

Steve Paxton

Satisfyin Lover (1967)  
performed by 42 festival participants

State (1968) dedicated to Doris Humphrey  
performed by 42 festival participants

N.B.

\* indicates work  
created at  
Dance at Dartington

\* Nancy Topf

Grown Work first performance, and includes earlier structures  
sound, or absence thereof: Gordon Jones

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1983)

DARTINGTON INTERNATIONAL DANCE FESTIVAL APRIL 27 - MAY 1 1983

PROGRAMME DOCUMENTATION

WEDNESDAY 27 APRIL  
8.00pm

'RAT'S TALE'

Choreography : Mary Fulkerson  
Music : James Fulkerson  
Dancers : Jane Hansford  
Beverley Sandwith  
Andy Cowton  
Martin Coles  
David Simmonds  
Mary Fulkerson  
Musicians : Mick Green  
Mike Vaughan  
Frank Denyer  
James Fulkerson  
Costumes : Maria Liljefors

Untitled

Choreography  
Dance  
Design &  
Costume : Jane Hansford  
Music : Bowie  
First Performance

Graduated from Dartington 1982  
Since been working with Mary in  
Dance Alliance performing in  
England and Europe

'EVEN WHEN CLOSE'

Choreography  
sound : Helen Kent  
Dancers : Helen Kent  
Claire Bushe  
Cathy Frost  
17 Women chorus

4th year Dance main at Dartington  
Final Assesment. 1st Performance  
March 1983.

10.00pm

'COMMON CRISIS WOMEN WARRIOR'

Choreography : Laurie Booth  
Dancers : Kevin Finnan  
Daniel Hogan  
Austin Cawler  
Kerys Woodcock  
Simon Persig  
1st Performance April 1983  
Music : Voices by group  
Hazel Zuky  
Costumes : Theatre Dept.

THURSDAY 28 APRIL  
2.00pm

untitled

Steve Paxton & Laurie Booth  
Contact Improvisation  
1st Performance  
Dartington 1983

Dancework  
'GREY WINDOW'

Choreography : Tony Thatcher  
Dancers : Christine Juffs  
Tony Thatcher  
Sue Curtis  
Music : Gavin Bryars  
Costumes : Adele Thompson  
Film : David Robinson  
Project by Irene Hall

1st Performance 22 March 1983  
Funding: Arts Council of Great Britain

'CLOSE STREAMS'

Choreography : Gaby Agis  
Dancers : Gaby Agis  
Helen Roswell  
Music : Velvet Underground  
Costume : Jumble

1st Performance February 1983

'LA FONTANA DI FERRO'

Choreography : Laura Corsi (Italy)  
Music : popular song, Bach, walking  
1st performance

Studied from Traut Faggioni in Florence  
(german modern dance) and Katie Duck in  
Amsterdam. She performed on tour through-  
out Europe with GROUP-O, a dance improv-  
isation company  
Now teaches at Via dei Bardi School of  
Dance in Florence and Theater Affiatell-  
amento.

10.00pm

'PASSIVE RESISTANCE/CRIMES OF PASSION'

Choreography  
Design  
Music & tapes: Mary Prehige & Anna Furze  
1st Performance  
40 minutes

## APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1983)

director of Blood Group.  
Frec-lancing.

FRIDAY 29 APRIL  
2.00pm

Shades of Women

### 'THE FOUR HUMOURS'

Choreography : Johanna Godliman  
Music : Janita Noorman  
12th C Moorish  
Costume : Johanna Godliman  
15 minutes

### 'BEE MAGICAL'

Choreography : Johanna Godliman  
Music : Indonesian Gamelan  
Costume : Johanna Godliman  
Chisenhale based 1½ yrs. Freelance  
teaching and at Questor's Theatre  
Co Ed. on New Dance Magazine.

### 'MEANWHILE IN BRITAIN'

I 'Winter Clogs  
II Ten o'clock news  
III Juju dance  
IV Ongoing spaces

10.00pm

### 'CANDY SQUARES'

Choreography : Micha Bergese  
Dancer : Lise Ferner (Norway)  
Music : 'Piano Etude for Breath'  
Maki Ishii  
Costume : Lise Ferner

### 'PICTURES FROM ANOTHER PAST'

I Towards a resting post  
Music : Erik Satie  
II In the Ballroom  
Music : Bela Bartok  
III Afternoon  
Music : Carlos Salzedo

Choreography  
& Costume : Lise Ferner

Bases in Oslo. Co-director of  
Dance-Loft, teaching & performing,  
organizing courses. Freelance  
teaching & performing in Norway

### 'SOLO'

Choreography : Emylyn Claid  
Dancer : AnneLies Stoffel  
Design : Emylyn Claid

Director of Extemporary Dance Theatre  
based London, for which she also dances  
and choreographs

### 'TALK TO ME'

Written  
performed & Katie Duck & Tristran Honsinger  
costumed  
Music : Tristran Honsinger  
1st performance Germany October 1982

### 'ON THE OTHER SIDE OF THE MOUNTAIN LIES A RAVINE'

Choreography : Claire Hayes  
& Costume  
1st performance Kansa City Art Inst.  
USA 22 March 1983

### 'WHAT MY GRANDFATHER TAUGHT ME'

Choreography : Cathy Josefowitz  
costume  
design  
Dancer  
Cathy is currently a 4th year student  
at Dartington

SATURDAY 30 APRIL  
2.00pm

### PHOENIX

Director : David Hamilton  
Edward Lynch  
Donald Edwards  
Merville Jones  
Villmore James

### I 'RITUAL FOR DEATH'

choreography : Donald Edwards

### II 'REACH'

choreography : Ross McKinn

### III 'BLACK SWEET ANGEL, SWEET BLACK ANGEL'

Choreography : Neville Campbell

### IV 'FORMING OF THE PHOENIX'

Choreography : David Hamilton

(I Designer : Moira Smith  
Music : Ennio Morricone  
II Music : Ross McKinn

Costumes : Company

III Music : Blues music various

Costume : Neville Campbell

IV Music : Aswad- New chapter Dubs

Costume : Company

Phoenix Dance Company based in Leeds.  
The company has now been formed for 18 months.  
and is an all male company. Touring with  
performances and classes.

### 'TEMPUS FUGIT Part III'

DANS DESIGN based in Oslo  
Performing all over Norway. Have recently  
made a film in Western Norway.



APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1983)

'UM'  
by Tim Rubidge  
Guitar played & made by Malcolm

'GHOSTS'  
by Tim Rubidge  
Dancers : THE DYP  
Ruth Kaywood  
Zoe Hamilton  
Alyson Richards  
Hannah Summers  
Joanna Walker

1st performance Dartington 1983

DANCE : STEPHANIE WOODARD (USA)

MUSIC : PETER ZUREMO (USA)

I Dance: Forward March/Prevailing Winds  
Music: Forward March/Improvising  
Serial Music

II Dance: Collapsing Dance/Shimmering  
Music: Twister

III Music Solo (not yet titled)

IV Dance: A new phrase  
Music: Submarine

'FIELD BEYOND THE MAPS'

Choreography : Rosemary Butcher  
Dancer : Sue McLennan

'FORCE FIELDS & SPACES Part III'

Music : James Fulkerson  
Dancer : Sue McLennan

Based in London - working at the moment  
on a group piece to be performed at  
Riverside and other venues\* Teaches at  
Riverside.

\*Music by John King

Extract from

'ROUGH DISTANCE'

Choreography  
costume &  
dance by. : Pauline de Groot

1st performance Stedelijk Museum  
Amsterdam June 1982

SUNDAY 1 MAY

2.00pm

SUE CARPENTER

from 'MOVEMENT & ARTICULATING  
STRUCTURES'

Sue lives and works in Southwark.

LIVING MOVEMENT

'THE RED SONG'

Choreography : Ulla Koivisto (Finland)  
Music : Tone Edelman (Finland)  
from Denmark,  
Dancers : Graziella Hsu  
Tone Sundal  
Costumes : Bikke Klisager

1st performance June 1982 at the  
Festival of Fools, Copenhagen

from 'FACE ON'

MAEDEE DUPRES

Music : Lindsay Cooper  
Design : Peter Mumford

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)

DANCE AT DARTINGTON

1

1984

PROGRAMME FOR WEDNESDAY 28th

1. Piece made and performed by : Lone Mattison  
Martin coles

The Impossible Duo, It is, and they are!

3.00 - 8.30 p.m. Dance School

\*\*\*\*\*

2. Duo choreographed by : Maggie Minnion

Performed by : Maggie Minnion  
Laura Scheffer

Soundtrack by : Jim Lawrence

" HOMES AND GARDENS "

9.30 - 8.40 a.m. Dance School

\*\*\*\*\*

3. Solo performed by : Christopher Marshall  
and Stick

" THE FURTHER ADVENTURES OF STICK "

9.00 - 9.05 On the walk from the Dance School foyer to the Great Hall

\*\*\*\*\*

4. 2nd Year Theatre Project-based performance

" 1894 " For details see programme enclosed

9.15 - 10.15 Great Hall

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

2

1984

PROGRAMME FOR THURSDAY 26th

1. Introduction of Mary Fulkerson and Rachel Ireland

2. Peri McKintosh

Productions

For details see programme

1.30 - 2.15

Studio 1

\*\*\*\*\*

3. Piece performed by :

Helen Roberts

Choreographed by :

Helen Roberts

Soundtrack by :

Mike Leggett

" PLATFORM FOUR REMAKE "

2.15 - 2.25

Studio 1

\*\*\*\*\*

4. Structured improvisation danced by : Johanna Godliman

" SIXES AND SEVENS " ( 6s, 7s )

Based on the feeling of the Expression at 6s and 7s

4.00 - 4.10

Studio 1

\*\*\*\*\*

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)

DANCE AT DARTINGTON

3

1984

PROGRAMME FOR THURSDAY 26th cont.

5. Performance 6 (1st piece)

Choreographed by : Ian Spink

Music by : David Cwen

" LEAN, DON'T LEAN JASPER "

4.10 - 4.30

Studio 1

\*\*\*\*\*

6. Solo danced by : Debbie Green

The performance will include 2 "Odissi" ( classical Indian ) items, and Debbie will discuss each item with the audience.

4.30 - 4.50

Studio 1

\*\*\*\*\*

7. Debbie Green cont.

5.00 - 5.15

\*\*\*\*\*

8. Performance 6 (2nd piece)

Choreographed by : Sean Flynn

" Aunt Nellie "

5.15 - 5.20

Studio 1

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

4

1994

PROGRAMME FOR THURSDAY 26th cont.

9. Improvisation by : Johanna Godliman

" STONE DANCE "

5.20 - 5.30

Studio 1

\*\*\*\*\*

10. Choreographed by : Katie Cuck

Performed by : " Group D "

Music by : The Beatles

" BUTLER "

8.00 - 9.00

Studio 1

\*\*\*\*\*

11. Solo made and performed by : Sue Mc Lennan

" ANOTHER SOLO "

9.00 - 9.25

Studio 1

\*\*\*\*\*

12. Choreographed by : Linda Hartley

Performed by :  
Linda Hartley  
Mathew Hauxwell  
Gary Rowe  
Volinda Smith  
Wendy Thomas

" WITH BARRY GEE "

9.25 - 9.45

Studio 1

\*\*\*\*\*

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)

DANCE AT DARTINGTON

5

1984

PROGRAMME FOR THURSDAY 26th cont.

13. Made by : Sue Mc Lannon

Music by : John King

" SOLO REPRISE "

Extracted from longer piece titled " Removes "

9.45 - 9.50

Studio 1

\*\*\*\*\*

14. Choreography by : Lucia Walker

Performed by : " Jointwork "

Flute and Zither Music by : Burundi

" MISCONSTRUCTIONS "

9.50 - 10.05

Studio 1

\*\*\*\*\*

15. A cooperative piece

" NEANDERTHAL GARDENS "

9.55 - 10.25

Dance school  
see programme enclosed

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

5

1984

PROGRAMME FOR THURSDAY 26th cont.

16. Performed by : Jointwork

Choreography by : Jacky Lansley

Music composed and performed by : Mike Taylor

" TURNS "

11.10 - 11.30

Studio 1

\*\*\*\*\*

17. Anne Seagrave

See programme for further details

11.30 - 12.05

Studio 1

\*\*\*\*\*



**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

7

1984

PROGRAMME FOR FRIDAY 27th

1. Choreographed and performed by : Claire Hayes

" EMBRACE "

1.30 - 2.15

\*\*\*\*\*

2. Improvised solo piece by : Maria Angela Paspane

" LA CAPRA " translated as " THE GOAT "

2.15 - 2.25

\*\*\*\*\*

3. Solo made and performed by : Sally Sykes

Music by :

Laurie Anderson  
Michael Nyman

" DODG DANCES "

4.00 - 4.45

\*\*\*\*\*

4. Two dances by : Research and Navigation

Members of which are :

Mara De Wit  
Cathy Josefowitz

(1) " FIESTA GRADUATA "

(2) " THE BUTTAI IN WALES "

For further details see programme included

4.45 - 5.25

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

?

1984

PROGRAMME FOR FRIDAY 27th cont.

5. Solo made and performed by :        Pat Dardi

" LOLA PALCOZA "

5.30 - 6.00

\*\*\*\*\*

6. Improvisation danced by :        Pauline De Groot  
                                     Sue McLennon

Music by :                           Michael Vatcher

8.00 - 8.20

\*\*\*\*\*

7. Solo made and performed by :        Laura Corsi

Music by :                           Larry Fishkin

" THE TRUCE "

8.20 - 9.10

\*\*\*\*\*

8. Choreographed and performed by :    Pauline De Groot

Music by :                           Michael Vatcher

Extracts from longer piece titled " ROUGH DISTANCE "

(1) " HIT THE MARK OR CLEANING "

(2) " WHEEL BARROW "

9.10 - 9.30

\*\*\*\*\*

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)

DANCE AT DARTINGTON

2

1984

PROGRAMME FOR FRIDAY 27th cont.

9. Danced by : Inna Dickey  
Tom Yang
- Choreographed by : Inna Dickey  
Mathew Hawkins
- Music titled : " Whirled Music "
- Music by : Max Eastley  
Steve Jersford  
Paul Burnell  
David Toop
- Design by : Wendy Freeman
- " LURCHING DARTS "

\*\*\*\*\*

10. Made and performed by : Stephanie Jodard  
Peter Zumbo
- " WHAT " and " USUALLY HE PLAYS AND SHE DANCES " Part 2
- 9.50 - 10.10

\*\*\*\*\*

11. Made and performed by : Cathy Jefferson  
Ratna Puri
- 3rd Year theatre students
- " OUT OF MY LIFE "

Dance school

\*\*\*\*\*

12. Solo made and performed by : Alessandra Palma Di Cesnola
- " CONNECTIONS "

\*\*\*\*\*

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)

DANCE AT DARTINGTON

17

1984

PROGRAMME FOR FRIDAY 27th cont.

13. Solo made and performed by : Ron Bunzl  
Soundtrack mixed by : Ron Bunzl  
" NETWORK "

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

11

1984

PROGRAMME FOR SATURDAY 28th

1. Collaboration by : P-t Cardl  
Chris Cheek

" PICK AND JANE SOCKS "

1.30 - 1.50

\*\*\*\*\*

2. Made and performed by : Linda Hartley  
Music from : Balinese Drums  
Laurie Andersons

" CITY WILDLIFE "

1.50 - 2.10

\*\*\*\*\*

3. Solo made and performed by : Elizabetta Vittoni  
Music by : Andreas Wollen

\*\*\*\*\*

4. Choreographed by : Heather Jones  
Danced by : Heather Jones  
Granda Feeley  
Rossalyn Plant

(1) " OBSESSION "

(2) " SEAGULL "

(3) " TENS "

Music written and played by : Pandit dinesh

(4) " WATERS OF FINLAND "

Music written and played by : Brian Thomas

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

12

1984

PROGRAMME FOR SATURDAY 28th cont.

5. Solo made and performed by :       Cecelia McFarlane  
" EXTENSIONS "  
4.00 - 4.30                               Outside White Hart Bar

\*\*\*\*\*

6. Solo made and performed by :       Tom Riley  
Absent Musician on Tape :           Chris Burn  
Present Musician Playing :         John Butcher  
" SINKING IN CIRCLES "  
4.30 - 5.15

\*\*\*\*\*

7. Revised and performed by :       Hazel Gray  
                                      Nicola Jenni  
" BLOOD TIES AND KNOTS "  
5.15 - 5.45

\*\*\*\*\*

8. Made and performed by :           David Dudd  
                                      Angela Woodhouse  
Music by :                           David Hastings  
" INTEGRATION OF SCULPTURE AND DANCE "  
5.45 - 6.05

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

13

1984

PROGRAMME FOR SATURDAY 29th cont.

9. Solo made and performed by : Michael Pooper

" EASTER WINGS "

Based on George Herbert poem Easter Wings

7.45 - 8.00

\*\*\*\*\*

10. Choreographed and danced by : Lise Færner

Music : Folksongs from Sweden  
Blues by Eunia Sloke

Costume by : Maria Liljefors

Design of Slides By : Chris Brickmry

" TIGERTERS "

8.50 - 9.05

\*\*\*\*\*

11. Solo performed and choreographed by : Jacky Lansley

Music is : Sharkey's Day by : Laurie Anderson

1st draft of a new solo work

\*\*\*\*\*

12. Danced by : Lise Færner

Choreographed by : Mary Fulkerson

Music by : Paganini

" PAGANINI DANCES "

See programme for further details

\*\*\*\*\*



**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

14

1984

PROGRAMME FOR SATURDAY 29th cont.

13. Solo made and performed by : Tim Rubidge  
" TRAPPINGS OR 3/5 OF A MILE IN 10 SECONDS, YEAH "

\*\*\*\*\*

14. Dances made and performed by : Luciano Proano  
See programme enclosed  
9.30 - 10.40

\*\*\*\*\*

15. Dancing group called " Two Dancing "
- Performers : Clare Whistle  
Duncan MacFarland
- Made by : Katie Nelson
- Music by : Masami Tsuchiya
- " JUST "
- 10.50 - 11.00

\*\*\*\*\*

16. A Movement Theatre piece created and performed by : Carolina Torn  
Helga Poyner
- 11.00 - 11.25

\*\*\*\*\*

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)**

DANCE AT DARTINGTON

15

1984

PROGRAMME FOR SUNDAY 28th

1. Repeat Performance of : David Judd  
Angela Woodhouse  
Music by : David Hastings  
" INTEGRATION OF SCULPTURE AND DANCE "  
1.30 - 1.40

\*\*\*\*\*

2. Rise Jernslow  
" GUERRILLA WAR "  
1.40 - 1.50

\*\*\*\*\*

3. Suzanne Cotto  
Made and danced by Suzanne Cotto and Jean Block Laroque  
" A DEUX GRAMMES PRES "  
1.50 - 2.05

\*\*\*\*\*

4. Choreographed by : Gabby Regis  
Music by : Psychidelic Furs  
Danced by : Gary Rowe  
Emily Berney  
Matt Hauxwell  
Gabby Regis  
" SURFICENY "  
2.05 - 2.25

\*\*\*\*\*

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1984)

DANCE AT DARTINGTON

16

1984

PROGRAMME FOR SUNDAY 29th cont.

5. 2nd Piece by Suzanne Cotta

Solo improvisation

" SKIN DANCE PE'U "

2.25 - 2.35

\*\*\*\*\*

6. Risa Jaraslow Film

\*\*\*\*\*

7. Danced and made by :

Steve Sexton

Music by :

Thierry Genicot

Titled : Bande de Mouton

Didjeriedoo played by :

Nick Weston

\*\*\*\*\*

APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1986)

DANCE FESTIVAL 1986 DOCUMENTATION.

Wednesday 16th April 7.30pm

"Lines" Choreography by Mary Fullerton, Gary Rowe, Sharon Higginson and Claire Hayes.

Music by Michael Turnbull.  
Sound Projection by John Sismonds.

"Blue - Whiteness Rhapsody" Choreography and Design by Yolande Smith.

Music by Bouland, Monteverdi, Chopin, Bach and new born babies.

"Feanine Psyche in Trouble" Choreography and Music by Mary Fullerton.

Musical direction by James Fullerton with material from Nic Bourne and Keith Cam.

Performers: Nic Bourne, Frank Beyer, Jim Fullerton, Mary Fullerton, Claire Hayes, Sharon Higginson, Yoshitane Inasato, Gary Rowe, Frances Shepherd, John Sismonds and Michael Turnbull

Thursday 17th April 2.00pm

"There for a New City" Choreography and danced by Liz Irvine.

Text and voices by Angus McIlhiney and Helen Bailey.

"Brushing over the Tracks" Choreography and danced by Judy Sharpe.  
Music by Cassia Kieren.

"Getting On" Choreography by Nic Hitchkins in collaboration with Christie Mair and Anna Thornhill.

Friday 18th April 7.30pm

"Flying Lines" Choreography by Rosemary Butcher.

Music by Michael Hyman.

Dancers: Dennis Greenwood, Helen Russell, Rose Hall, Sue MacLennan, Eva Chrell, Caroline Pegg.

"Girl in Trouble" Choreography and danced by D. Torr

Sound composition by Carol Parkinson.

Music by The Feelies and David Lynton.

"Les Incroyables" Choreography by Sue MacLennan

Dancers: Kate Dalton, Catherine Tucker and Rosemary Lee

Music by Hayden.

Costume design by John Bundy.

"Katiya's Dance" Choreography by Ulla Koivisto

Dancers: Ulla Koivisto and Britta Jarvinen.

Music by Nasara Quartet.

"Jump Leads" Choreography by Sue May.

Dancers: Fiona Benson, Helen McPhee and Ruth Macquart

Music by Peggineal Thompson and Bach Cantata.

Thursday 17th April 7.30pm

A choreography by Steve Panton.

Music: Bach's Goldberg Variations.

"Positions of Recovery" Choreography and danced by Martin Colen.

Soundtrack conceived with the help of Andy Cotton and Pete Smith.

"Exit" Choreography by Cathy Josefowitz and Mara de Wit.

Dancers: Claire Bush, Cathy Josefowitz, Lou Holden, Steve Boney and Peter Neumann.

Friday 18th April 2.00pm

"Bus Stop" Choreography and danced by Emma Hutchinson.

"The Sea Moll" Choreography by Angela Bullock and danced by Busty Gedge.

With thanks to Ian May and Gillian Wallace.

"Grounds to Act" Revised and danced by Françoise Sergy in collaboration with visual artist Earl Bourgeois.

"The Endless Both sides of the Tamed" Choreography and design by Emma Hamilton.

Dancers: Judy Herbert, Emma Hamilton and Wendy Thomas.

Music by Gussman, Martin Carthy, Mozart, Robin Brassfield and The Be

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1986)**

Saturday 19th April 2.00pm

"Box" Choreography and danced by Leslie Vine.

"She treads with Changing Mysteries" Choreography and danced by Rosemary Lee.

"Come Upon a Clearing" Choreography and danced by Matt Hauxwell.  
Music by Gilbert Caranhac, Vaughn Williams and George Butterworth.  
Costume design by Glenda Haselan.

Saturday 19th April 7.30pm

"Tessy - an Homage to Isadora Duncan" Choreography and danced by Claire Hayes.

Music by Richard Wagner, David Haendel, Robert Norton and John Simeons.

Text by Claire Hayes and Isadora Duncan.

"Telegraph Ritual" Part one of a two part series.

Choreography and danced by Maggie Minnion.

"The Breath of Kings" Created and directed by Jacky Lansley.

Performed by Jacky Lansley, Fergus Early and Gale Burns.

Trummet players: Mark Osborne, Alan Ross and Richard Taylor.

Musicians: Britten's "Fanfare for St. Edmundsbury"

Improvisation with Kirstie Simpson and Yoshikazu Iwamoto.

"Studies on Infinity" Created and performed by Danny Lepkoff.

"Voodoo" Made in collaboration between Danny Lepkoff and Carol Swann.

Improvisation with Carol Swann, Danny Lepkoff, Julyen Hamilton and Kirstie Sieson.

Sunday 20th April 12.30pm

"I love you - do you want to dance" Choreography and danced by "Women with Beards".

"Said Dance...Said I" Choreography and danced by Zoe Egerton.

Sunday 20th April 2.00pm

"I Spy for the Jones'" Choreography and danced by Kevin Finnan and Louise Richards.

The material for the piece was devised with Julyen Hamilton and Kirstie Sieson.

Mary Prestidge:

A Choreography made together with Mary Prestidge by those participating in four classes and is an assembly of ideas and material that has arisen from these.

Music extracts from The Mills Brothers.

"Crossed Currents" Choreography and danced by Andrew Crossman.

"Before the Seed" Choreography and danced by Wendy Thomas.

Percussion accompaniment by Eugene Skeef.

"Little Tail"

"Spiral Jetty"

"Piglet"

"Tell Me" With music by Al Green.

Choreography and danced by David Appel.

"I Owe You The Earth" Choreography by Arianna Economou.

Danced by Maedee Dupres.

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1987)**

**DARTINGTON DANCE FESTIVAL DOCUMENTATION**

**WEDNESDAY 22ND APRIL, 7.30PM**

- 1 "BLUE"  
Choreography by CLAIRE HAYES  
Music by  
Performed by  
MIKE ASHCROFT  
MAXINE BAKER  
SARAH BENNETT  
MARIA CORNISH  
EMMA EKPO  
FIONA COX  
SIGNE GAD  
EMMA GEE  
ROBIN KIRKHAM  
MERYL HOWARD  
AUDREY MOCKRIDGE  
BECKY SWIFT  
ANDREA PHILLIPS
- 2 "THROW CAUTION TO THE WIND"  
Performance of a work in progress  
By THE ESSENTIAL AVIATORS -  
CAROLINE SCHANCHE and MARY STEADMAN
- 3 Untitled  
Choreographed by CHARLIE CREWE and NICKY MALIN  
Trumpet - ALEX GUNN  
Performed by  
ALEX GUNN  
CHARLIE CREWE  
NICKY MALIN
- 4 Improvisation by ANGUS BALBERNIE
- 5 Improvisation by KATIE DUCK,  
TRISTAN HONSINGER and MONTSE LLABRES
- 6 "SHORT CUTS"  
Choreographed and performed by  
ANGELA BULLOCK and KATE CAMERON  
Percussion - GAVIN CLAYTON

Songs and Dances in public places  
Choreography by MARY FULKERSON, CLAIRE HAYES and SHARON HIGGINSON of  
DANCE ALLIANCE.  
Participants in this community project were LINDA, LORNA, SANJU, TOM,  
STEVE and RICK.

**THURSDAY 23RD APRIL, 2PM**

- 1 "FRANK"  
Devised and directed by  
JACKY LANSLEY  
Sound composition PHIL JEEK  
Design by NOGGET DOUGLAS  
Performed by TIM RUBRIDGE
- 2 Choreography by HELEN CROCKER
- 3 Choreography by KAY HUNTER and  
ALEX REYNOLDS

**THURSDAY 23RD APRIL, 7.30 PM**

- 1 "MARINA, ACTS I, II, III"  
Performed by THE CHOLMONDELEYS:  
LEA ANDERSON  
TERESA BARKER  
GAYNOR COWARD  
ROSANNA SEN  
Choreographed by LEA ANDERSON  
Music - BIZET, ROSSINI, VERDI
- 2 Extracts from "RAWHIDE"  
Choreographed and performed by  
EMILYN CLAUD
- 3 Choreography by DANIELLE HOGAN  
and JANE HANSFORD.
- 4 "GROTESQUE DANCER"  
Choreographed and performed by  
LIZ AGGESS
- 5 "THE HEART"  
A Research and Navigation production      Choreographed  
performed by  
CLAIRE BUSHE and GARY ROME  
Music by ALAN BISSET
- 6 "NO JOY"  
Performed by THE CHOLMONDELEYS  
Choreography by LEA ANDERSON  
Music - DROSTON MADDEN and VELVET UNDERGROUND  
Saxophone - STEPHAN BLAKE  
Accordian - PHILLIPPE BOYER

**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1987)**

**FRIDAY 24 APRIL 2PM**

- 1 "EICERPT NO 23"  
Choreography by PAULA MCKENNEL  
Words and music by KATE HOARE  
Sung by KATE HOARE and HELEN BAILEY
- 2 "RYTHM METHODS"  
Choreographed and performed by  
SUE MACLENNAN  
Music "Drudeladrum" by JOHN KING
- 3 "NUCLEAR DANCES"  
A series of structuralized improvisations  
Performed by  
JAAP KLEVERING and JAANA TURUNEN
- 4 "PRIMATE"  
Choreographed and performed by  
MATT HAUXWELL and SUE MACLENNAN  
Music by SIBELIEUS and WAGNER
- 5 "INSTANT CATASTROPHE"  
Improvisation piece by JOINTWORK  
Saxes, flute, tape and percussion by PETE MCPHAIL  
Design by ATLANTA DUFFY  
Performed by  
JULIET SHELLY  
LUCIA WALKER  
STEVE BATTS  
ANDY SOLWAY

**FRIDAY 24TH APRIL, 7.30PM**

- 1 "ENERGY = FORCE X DISTANCE"  
A Helicon Dance production  
Choreographed and performed by  
GILL YOUNG  
YANA TREVAIL  
Music by STUART YOUNG
- 2 "AT YOUR REQUEST"  
Choreographed and performed by  
ARIANNA ECONOMU
- 3 "DIRTY DIRTY FEELING"  
Choreographed and performed by  
MATT HAUXWELL
- 4 "OBSESSION"  
A Research and Navigation production  
Choreographed by CATHY JOSEFOWITZ  
Music by DOMINIQUE SCHUSSELE  
Performed by  
CATHY JOSEFOWITZ and DOMINIQUE SCHUSSELE
- 5 "AFTER THE SHOW"  
A Helicon Dance production  
Choreographed and performed by  
GILL YOUNG and YANA TREVAIL
- 6 Solowork by  
INGUNN RIMESTAD  
Music by OISTEIN BOASSEN

**LATENIGHT PERFORMANCE:**

- "THAT'S ANOTHER STORY"  
Choreographed by ALLESSANDRO CERTINI  
Designed by SUE HILL  
Music by KEVIN RENTON  
Performed by  
KEVIN FINNAN and LOUISE RICHARDS



**APPENDIX 9: THE DARTINGTON DANCE FESTIVALS (1987)**

**SATURDAY 25 APRIL, 2PM**

- 1 "SO-LON-DO-OH"  
Choreography by CHARLOTTE ZERBY  
Musician LARRY FISHKIND
- 2 Extract from "MOMENTUM RUSH"  
Choreography by GREGORY NASH  
Performed by KATE DALTON
- 3 Improvisation by RIA HIGLER  
Music by I'EV
- 4 "IBRA"  
subtitled "Teach Yourself Serbo-Croat"  
Choreographed and performed by  
KATE DALTON  
Music by ESMA REZNEPOVA
- 5 "DON'T HIT ME"  
Choreographed and performed by  
KATE DALTON  
Music - PINK MILITARY

**SATURDAY 25TH APRIL, 7.30PM**

- 1 "THE BREATH OF KINGS"  
devised and directed by JACKY LANSLEY.  
Using material from Shakespeare's 'Richard II'  
Performed by  
SALLY CRANFIELD  
STAINYOR PAULSON  
CHRIS ROWBURY  
MATT HAUXWELL  
JACKY LANSLEY
- 2 Choreography devised and performed by  
HELEN ROBERTS  
STEPHAN BEESE  
CATHERINE GREIG
- 3 "MY FIRST UNFINISHED HOMMAGE"  
A dance for Gerry Mulligans piano-less quartet of the early 50's  
/60's.  
Choreographed and danced by Tony Thatcher.  
Musician: Larry Fishkind
- 4 "TINY LIVES IN TROUBLED TIMES"  
Choreography by JANE SCOTT BARRETT and JOANNE BRESLIN.  
Performed by  
JANE SCOTT BARRETT  
JOANNA BRESLIN  
CARRIE SALMON  
KATE GANNON  
Music by KATE GANNON AND CARRIE FISHER
- 5 "SWAPS EGO SAY SO"  
Performed by SALLY SILVERS  
Music by BRUCE ANDREWS - a selection from "Every All Which is Not  
Us"

**SUNDAY 26TH APRIL, 2PM**

- 1 "THE MEMBRANE SOLO"  
by SUSIE ATER
- 2 "INTRODUCTION TO WALKING"-  
An introduction to a work in progress  
Directed by ALESSANDRO CERTINI  
Choreographed and performed by  
ALESSANDRO CERTINI and CHARLOTTE ZERBY  
Sounds by AUGUSTO FORTI
- 3 "ALARMING PRESSURES"  
Choreographed and performed by  
ANDREW SIDDALL

# APPENDIX 9: 'DARTINGTON DANCE FESTIVAL CONTRIBUTORS 1978-1987'

Last page from '10th Dance Festival at Dartington Programme'  
(1987 booklet of 32 pages).

## Dartington Dance Festival Contributors 1978-1987

This list includes some of the composers and musicians who have  
attended the Festival and as far as our records allow we have included  
the names of people who were Company members.

AGIS, GABY	FERNER, LISE	KUHL, RATNA	SHAITH, YOLANDE
AGGISS, LIZ	FINMAN, KEVIN	KUYPERS, PATRICIA	SPINK, IAN
ALSTON, RICHARD	FLATT, KATE		SHANN, CAROL
APPEL, DAVID	FLYNN, SEAN	LAMFORD, TIM	STYKES, SALLY
ATER, SUSIE	FORTI, SIMONE	LANKSLEY, JACKY	
	FULKERSON, JAMES	LEE, ROSEMARY	TAYLOR, VIRGINIA
BALBERNIE, ANGUS	FULKERSON, MARY	LEPKOFF, DANNY	THATCHER, TONY
BARDI, PAT	FURZE, ANNA	LEVISON, OFRA	THOMAS, MENDY
BARNES, RUTH		LOEB, JESSICA	TOPPKINS, MARK
BLOUK-LAROCHE, JEAN	GEDDES, GERDA	LONGFORD, MARY	TOPP, NANCY
BOOTH, LAURIE	GEURTZE, CHER	LUKAS, KATE	TORR, DI
BORN, CAROLINE	GIOVENCO, PATTY,	LINDQUIST, EVA	TRE, SPELHAN
BRESLIN, JOANNA	GIVENS, CRAIG		TUFNELL, MIRANDA
BRICKNELL, ELEANOR	GODLINAN, JOANNA	MACFARLANE, CECELIA	TURUNEN, JAANA
BRISGINSKAW, VALERIE	GREEN, DEBBIE	MCRAIL, BRIAN	
BULLOCK, ANGELA	GREENWOOD, DENNIS	MCKENNELL, PAULA	UDON, MICHAEL,
BURNS, GALE	GREGORY, BETSY	MCINTOSH, PERI	UDON, NANCY
BURT, RAMSAY	GROSSMAN, ANDREW	MCLENNAN, SUE	
BUTCHER, ROSEMARY	GROUP 0	MARSHALL, CHRISTOPHER	VAN VLIJNEN, SLODKE
		MATTIESON, LONE	VEYRON, EDITT
CAMERON, KATE	HAMILTON, DAVID	MEEKINS, BONNIE	VINE, LESLEY
CAREY, HAZEL	HAMILTON, GRAEME	NINTON, MAGGIE	VITTONI, ELIZABETH
CARPENTER, SUE	HAMILTON, JULYEN	MONTAGUE, STEVE	
CARTLAND, MARA DE WIT	HANSFORD, JANE		WALKER, LUCIA
CERTINI, ALESSANDRO	HARTLEY, LINDA	NADIR, ILANA	WAT, SUE
CHEEK, CHRIS	HAUTWELL, MATTHEW	NELSON, KATIE	WESS, ELLEN
CHOLMONDELEYS, THE	HAYES, CLAIRE	NEW HIGHLANDS DANCE CO	WIND MITCHES
CLAID, EMILYN	HERNES, LEIF	NUTTYENS, NIC	WOODARD, STEPHANIE
CLARK, MICHAEL	HETZ, ANDO		WOODHOUSE, ANGELA
COHEN, EINYA	HIGGINSON, SHARON	PALUDAN, MARSHA	
COLES, MARTIN	HIGLER, RIA	PAITON, STEVE	YANG, TOM
CORST, LAURA	HILEY, DANIELA	PENFIELD, KENZIE	YOUNG, BILL
COTTO, SUZANNE	HOGAN, DANIELLE	PEPPIATT, ANTHONY	
CROCKER, HELEN	HONINGER, EMMA	PRESTIDGE, MARY	ZERBY, CHARLOTTE
CROSSSETT, ANNE	HUXLEY, MICHAEL	PHEONIX DANCE CO	
CURTIS, PETER		POPPER, MICHAEL	
	IRVINE, LIZ	POYNER, HELEN	
DALTON, KATE		PROANO, LUCIANA	
DANCE ALLIANCE	JARASLOW, RISA		
DANCE TALES	JEFFERSON, CATHY	RESEARCH AND NAVIGATION	
DANCE EXCHANGE	JOINTWORK	LOUISE RICHARDS	
DANCEWORK	JONES, HEATHER	JINGUNN RINESTAD	
DANS DESIGN	JORDAN, STEPHANIE	HELEN ROBERTS	
DAVIES, SIOBHAN	JOSEFOWITZ, CATHY	JOHN ROLLAND	
DE GROOT, PAULINE	JUDD, DAVID	GARY ROME	
DE VAUGHAN, CAROL	JUFFS, CHRISTINE	TIN RUDRIDGE	
DILLEY, BARBARA			
DUCK, KATIE	KANDROP, LISE	SANDWICH, BEVERLY	
DUMAS, RUSSELL	KARCZAG, EVA	SEAGRAVE, ANNE	
DUNCAN, JEFF	KENT, HELEN	SHARPE, JUDY	
DUPRES, NADEE	KEYSER, MATTHIEU	SIDDALL, ANDREW	
	KLEVERING, JAAP	SILVERS, SALLY	
EARLY, FERGUS	KOIVISTO, ULLA	SINSON, KISTIE	
ECONOMU, ARIANNA	KOOL, GONNE	SMITH, JANET	
ERIKSON, ANNA GRETE	KRUAS, LISA	SMITH, NICHELLE	

## APPENDIX 10: THE DARTINGTON THEATRE PAPERS (1976-1985)

### a) The First Series: 1976-1977.

- No. 1. The sound and movement exercise as developed by the Open Theatre.  
Peter Feldman.

The sound and movement exercise as developed by the Open Theatre has proved to be a major technique in the exploration of non-naturalistic imagery. Peter Feldman, co-director of the Open Theatre in the 60s, here describes the exercise in detail and the framework of intentions in which it is placed. He discusses preparatory work and elaborates at length in interview upon the processes and principles which the exercise uncovers.

- No. 2. The Island of the Lost World.  
The Welfare State.

"The Island of the Lost World" by the Welfare State - one of England's leading experimental theatre groups - marks a new departure in the company's work. The event was devised and developed in the Spring and Summer of 1976 and has toured Europe and the U.K. with considerable success. Peter Kiddie, poet and administrator to the State, analyses the company's development and concerns. John Fox, artistic director of the State, gives an extended interview on the working process that led to the piece's creation.

- No. 3. The Art of Relaxation.  
B. K. S. Iyengar.

B. K. S. Iyengar - one of the leading yoga teachers in the world and author of "Light on Yoga" - describes here in great detail the physical activity involved in lying on the floor and in relaxation - the Savasana pose. He identifies, among other things, the exact position and operation of the body. He also discusses the relationship of the brain's activity to breath-control.

- No. 4. in the midst of standing still something else is occurring and the name for that is the small dance

Steve Paxton

Release work and Contact improvisation are two important dance activities that have emerged from the United States over the last ten years. Steve Paxton, dancer, teacher and one of the central people engaged in these activities, here discusses his work and in particular the use of standing still as a de-training device and a performance element. He describes the operation of the body, the breath, the skeletal structure, how he sets up the activity and states with what perceptions it proceeds.

- No. 5. What is an emotion.  
William James.

This is a re-print of the classic article by William James on the source and operation of emotional behaviour and its relationship to bodily change. The article which appeared in "Mind", 1884, and has had considerable influence in theatre training, is made available once again.

- No. 6. The San Francisco Dancers' Workshop  
Anna Halprin.

The American dancer, Anna Halprin, here describes her work in 1973. It is an account of the daily activity of the Workshop and its aims and processes. The Sections of the Paper are entitled "Evolving a common language", "Inter-relationships through movement", "Creating rituals for authentic life situations", "Towards the 'outside' community."

- No. 7. Third Year Plymouth

This is a detailed account of how a small group of theatre students, along with a political scientist and a theatre director, introduced and developed theatre work in selected areas of Plymouth, one of England's major cities. The report describes, among other things, the problems, the solutions, aims, principles, day-to-day decisions and activities. The relationship of the work to the Social Services, to the educational system and to local politics is also described. The report covers one year's work, 1975/76.

- No. 8. How to live in your skin.  
Barbara Clark.

Barbara Clark - the influential American writer and researcher in the field of body movement - here describes 21 movement sessions and, with the aid of line drawings, gives a basic resource for actors, dancers and teachers.

- No. 9. The Art of the Actor as a Psychological problem.  
Kurt Koffka.

Kurt Koffka - the eminent gestalt psychologist - wrote this paper on acting, towards the end of his life. It offers an illuminating view held by someone related to a school of psychology and psychotherapy that has recently come to have considerable influence in contemporary theatre training and work.

- No. 10. Body Proportion needs depth  
front and back.  
Barbara Clark.

Barbara Clark in this, the most recent of her writings, develops her work with the description of another 20 lessons. Barbara Clark's work has been formative in the development of Release work and Pedestrian choreography.

- No. 11. An Odyssey out of theatre.  
Ken Dewey

Ken Dewey gave this extended and comprehensive interview on his work shortly before his death in 1972. It appears here in print for the first time. Dewey worked with Anna Halprin and Terry Riley and was one of the first American artists to move from traditional theatre practice into the areas of events and Happenings.

- No. 12. Language of the Axis.  
Mary Fulkerson

Mary Fulkerson, the dancer and choreographer, here gives a detailed account of her work. It is fully illustrated with line-drawings and 40 photographs. The Paper, 146 pages in length, is issued in three sections: "A look at the body", "Easy Action", "The author's context". The account is related to recent American dance experimentation and, in particular, deals with imagination and everyday movement.

Each paper is produced separately.  
Prices include packaging and surface postage.

#### Price per Paper:

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No. 12: U.K. £3.50p Overseas: U.S. \$7.00  
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Theatre Papers, Department of Theatre,  
Dartington College of Arts, Totnes, Devon,  
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APPENDIX 10: THE DARTINGTON THEATRE PAPERS (1976-1985)

b) The Second Series: 1978.

No. 1. *Bingo and The Bundle*  
Edward Bond  
Howard Davies.

This Paper is concerned with two plays by Edward Bond - one of England's leading playwrights. It consists of a previously unpublished interview with Bond held at the time of the premiere of "Bingo" in 1973, and an interview with Howard Davies, Associate Director of the Royal Shakespeare Company, who directed the RSC's "Bingo" (1977) and Bond's recent play "The Bundle" (1977-1978). Also included is a further interview with Bond, held in April of this year, concerning the writing of the "The Bundle". Bond's imagery and language and their operation in the theatre is at the centre of all three interviews.

No. 2. *Crcot 2 and The Theatre of Death*  
Tadeusz Kantor.

Tadeusz Kantor - the Polish theatre artist whose experimental work has had considerable impact in England and at the 1977 Nancy and Paris Festivals - writes here on the development of the Crcot 2 Theatre in Poland and on the perceptions and concerns that inform his theatre imagery. Scores for Happenings and theatre events are given and his manifesto "The Theatre of Death", a companion text for his most recent piece "The Dead Class", is published in translation for the first time.

No. 3. *Centre Karl Marx, Bobigny, Paris, 1976-1977*  
Hélène Quinlivan  
Georges Buisson

Over a period of one year, a small theatre group and the directors of the Centre Culturel Karl Marx in Bobigny, a suburb of Paris, initiated a wide programme of theatre work - discussion groups,

meetings, festivals, workshops and performances. This is an account of what they did, why they did it and of the effect it had. The dossier includes statements, reports, schedules, interviews, critiques and provides a complementary account to the urban theatre work movement in England.

No. 4. *Social Development and Educational Drama: A reconceptualisation*  
Krisia Vardley  
Terry Houches.

In this Paper a clinical psychologist, involved in theatre training and dramatherapy, and a social psychologist consider the potential of educational drama for interpersonal development. A particular concern is expressed for the young person to be seen as one actively engaged in constructing his own social reality, which leads to a criticism of current theory and practice. They put forward a psychological theory which meets this concern and provide a coherent set of assumptions for the practitioner to work within.

No. 5. *The Use of Imagery in Dance Training*  
Nancy L'Jum.

This is an extended examination, of interest to both dance and movement specialists, of the relationship between imagery and the body. It considers the use of imagery for a receptive process of dance training and discusses, among other things, the significance of the two hemispheres of the brain, the kinesthetic sense and the way in which images promote physical change. Nancy L'Jum both teaches and performs in England and the United States and this Paper is the outcome of her practical and theoretical research.

No. 6. *The Theatre Practice of Anatoly Efros, a contemporary Soviet director*  
Maria Nektova

Efros, together with Lioubimov, is in the forefront of current theatre practice in Russia. This Paper places Efros within a survey of contemporary Soviet theatre, considers, in detail, his original encounter with the European classic "Don Juan" by Molière and concludes with an interview in which he discusses at length his response as a contemporary director to Chekhov's "The Cherry Orchard". Maria Nektova, who has had a close association with Efros and his work, teaches sociology of literature and drama at Sydney University.

No. 7. *Platoon Character and Narrative*  
Yvonne Rainer

Yvonne Rainer has been one of the major figures of the highly experimental and influential dance movement in New York since the '60's. Her early concern for neutral performance, literalness and non-referential forms challenged the expressive mode in dance and has gained wide currency among dancers and choreographers. In this extended interview, given in the summer of 1977, she reconsiders these terms and discusses the presence of story and language in her recent work.

No. 8. *Feminism and Theatre*  
Gillian Hanna

The Monstrous Regiment is the leading feminist theatre group at work in England at the present time. Gillian Hanna, a founder-member of the group and an actress in both traditional and alternative theatre, here describes the relationship between feminism and theatre and, in particular, the implications of this commitment for the actor's craft and way of working. The demand for

new forms implicit in such a theatre and the political importance of the change of consciousness involved are also discussed.

No. 9. *Laboratory Theatre: towards the Mountain Project*  
Jennifer Kumiega

Grotowski's theatre practice has developed far beyond that described in "Towards a Poor Theatre." This is an account of the development of the Laboratory Theatre towards paratheatre and the principles and processes involved in such a new direction are confronted. Jennifer Kumiega, has, over a number of years, studied and worked with the Laboratory Theatre and she includes an account of "The Mountain Project" - a paratheatrical event - which came to its conclusion in July, 1977.

No. 10. *From Action to Theatre Image*  
Peter Hulst.

This paper puts forward a definition of action and its movement towards theatre images. It is concerned with the theory that informs theatre practice and the training of those engaged in such practice. The Paper considers, among other things, physical action and perception, the manner in which images are found and presented and the social significance of activity. Peter Hulst works as a playwright and is involved in theatre training.

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## APPENDIX 10: THE DARTINGTON THEATRE PAPERS (1976-1985)

### c) The Third Series: 1979-1980.

- No. 1 The Diaries: Brazil 1970 Bologna 1977.  
Judith Malina.

The diaries of Judith Malina, co-director and founder with Julian Beck, of *The Living Theatre*, are a remarkable record of a woman's struggle to survive as a radical theatre practitioner bringing her vision of theatre to a variety of political and human situations. Two sections from these diaries are here published for the first time - a day-to-day description of her work with *The Living Theatre* in the urban conditions of Sao Paulo and Ouro Preto, Brazil, and a complete account of fifteen eventful days of street theatre and political demonstration with the people of Bologna, Italy. 52 pp.

- No. 2. Joint Stock and The Ragged Trousered Philanthropists: Letters from a workshop.  
Stephen Lowe.

*Joint Stock Theatre Group* - one of the foremost groups at work in England today - have pioneered a close working relationship between writer, director and actors through extended workshop periods. Stephen Lowe, author of the play "Touched" and Joint winner of the 1976 George Devine award, was invited by the director William Gaskill to adapt Robert Tressell's book for the group. This paper contains a detailed description by Lowe of the workshop period when he, Gaskill and the actors investigated the material whilst at the same time decorating a Plymouth Warehouse. The Theatre piece that finally emerged won wide-spread public acclaim. 44 pp.

- No. 3. Shinto training of the actor.  
Yoshi Oida.

Yoshi Oida, a Japanese Noh actor who has, for a number of years been a member of Peter Brook's Paris - based company, recently ran a training

workshop for actors based upon Shinto religious exercises conducted by a Shinto priest. This paper contains a description of the exercises undergone each morning of the workshop together with a commentary by Yoshi Oida. Both relate the training to oriental perceptions of the body and mind, and of their preparation for theatre work. 20 pp. 12 illus.

- No. 4. Word-Music: Word-Play.  
Communication therapy with mentally ill adults.  
Keith Yon.

This paper is a very detailed examination of the physical sources of communication. The therapy discussed calls upon movement, music, voice, word games and exercises to achieve an integrated act of communication. It is a remarkable document and the very precise consideration of, among other things, the spine, the limbs, breathing, the vowels, make this paper of particular interest to movement specialists, drama therapists, dancers and actors. Keith Yon, a musician as well as a movement and drama teacher, is currently engaged in research for the Carnegie U.K. Trust into "The Arts in the education of handicapped children and young people." 52 pp.

- No. 5. The presence of the organs in dancing.  
Patricia Bardi.

Skeletal and muscular information have played an important role in the development of modern dance training and choreography. The presence of the organs in the moving body, their activity and relationship to movement and sound, have yet to be recognized. Patricia Bardi has, over a number of years, examined this relationship both in her own dances and as a teacher at the School for Body/Mind Centering in Amherst, U.S.A. This paper consists of an extended inter-

view on the subject and includes the Organ Manual (a manual of information and exercises) developed from the work she is currently doing. 40 pp. illus.

- No. 6. A shared experience. The actor as story-teller.  
Mike Alfreds

*Shared Experience*, the theatre company founded four years ago by Mike Alfreds, has had a major impact on audiences throughout England with its direct and economical style of acting and its story-telling techniques. The company performs without technical or scenic requirements relying entirely on the skills of the actors and their relationship with the audience. In this paper, its artistic director considers, among other things, the central role of the actor as story-teller, the training exercises and rehearsal processes the company undergoes, and the techniques and narrative structures employed to engage an audience's imagination. 24 pp. illus.

- No. 7. Theatre Presence and Theatre Culture.  
The Odin Theatre.

This paper is in two sections. The first contains a documentation, both photographic and written, of the theatrical presence of one actum from the Odin Theatre - a leading European theatre group - and of her encounters in a Sardinian village in the summer of 1975. Previously unpublished in English before, it is a provocative reflection upon the relationship between theatre and its audience. The second section, written early in 1979 by Eugenio Barba, the Odin's founder and director, is an analysis of the political and social nature of theatre group work, and its necessary emigration from society in order to cultivate alternative images. 44 pp. 15 illus.

- No. 8. The Warehouse: A writer's theatre.  
Ed. Walter Donohue.

For two and a half years now, since its opening, the plays at the Royal Shakespeare company's new studio theatre in London, *The Warehouse*, have charted the concerns, obsessions and styles of new playwrighting in England in the late seventies. This paper, edited by the Warehouse's dramaturg, Walter Donohue, consists of statements given by those playwrights whose work has been commissioned by the Warehouse since its inception. Also included are statements given by a group of writers whose plays British television would not put on but which were given public readings at the Warehouse. The statements are by Bond, Griffiths, Pollakoff, Brenton and a number of others. The paper is a unique record of the views of a generation of English playwrights. 40 pp.

- No. 9. The training sessions of Michael Chekhov.  
Deirdre Hurst du Pree.

Michael Chekhov, one of the outstanding figures of twentieth century theatre, formed and trained a company of dedicated performers and teachers. Only three people are alive today who received such training and were later authorized by Chekhov to teach. In this paper, one of these three, Deirdre Hurst du Pree, who assisted Chekhov in the preparation of his book "To the Actor", discusses at length the elements of the training and the exercises involved, and includes complete verbatim transcripts, authorized by Chekhov, of a number of training sessions given by Chekhov in 1939. These transcripts have never been published before and appear here for the first time. 32 pp.

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# APPENDIX 10: THE DARTINGTON THEATRE PAPERS (1976-1985)

## d) The Fourth Series: 1981-1982.

### No. 1. Continuing Work.

Joseph Chaikin.

Jo Chaikin, one of the seminal theatre practitioners of our time and founder of the Open Theatre, discusses in depth the continuation of his work since the dissolution of that company. The first part of the Paper, which is in the form of an extended interview, concentrates on Chaikin's involvement with a corpus of 'classics' that have been of recurring stimulus to his work—including *Woyzeck*, *Elektra* and *The Dybbuk*. He proceeds with a discussion of his collaboration with Sam Shepard, and then focuses on his relationship to the work of Samuel Beckett and his recent production of *Texts* which was performed in Europe and the United States. Throughout this interview Chaikin's perceptions of work are inextricably bound to personal reflections on his own life. 28 pp.

### No. 2. The People Show.

Mark Long.

The People Show has, over the last fifteen years, constantly challenged and changed theatre language both in this country and abroad and their work has been acknowledged as a source of much of the experimental work currently being undertaken. The group has never before described its working processes and this paper, by Mark Long, a founder member of The People Show, is the first account of the methods of composition and the concerns within The People Show. The Hamburg Show, one of the Company's most successful projects, is taken as a focus for the Paper, and detailed consideration is given to the determinants of space, set and props which combine with the auditory and visual elements in the making of a People Show. 40 pp. 5 illus.

### No. 3. Het Werkteater: An Actors' Co-operative.

Edited by Alan Read.

Het Werkteater—formed in Amsterdam in 1970 and the most widely recognised experimental theatre group in Holland—has redefined the role of the actor in group written projects developed for prisons,

psychiatric clinics, hospitals, theatre and film. This Paper, a series of interviews with members of the group, details the development of this work process, explores the dynamic of a group of actors over their twelve year existence and focuses on two recent projects which have pioneered new ways of working within the group. This is the first documentation in English of one of Europe's foremost theatre groups. 60 pp. 13 illus.

### No. 4. The Training of Triple Action Theatre.

Steven Rumbelow.  
Frances Clarke.

This Paper is a detailed examination of the work of Triple Action Theatre, a leading experimental theatre group founded by Steven Rumbelow. Since their inception the group has shared with the work of Grotowski and the Laboratorium the tenet that the training of the actor is of central importance. The Paper includes Rumbelow's reflections on a field trip to Mexico, Shamanism and its relevance to the technique of the Western actor; plus a detailed description of the training exercises and techniques used in the development of a piece by the group from Stanislaw Lem's *Solaris*. The third part of the Paper is a participant's account of a workshop training project on actors' resources called—*Leap in the Dark*. These considerations are made prior to a major Peruvian expedition planned by the group in late 1982. 44 pp.

### No. 5. Contact Improvisation.

Steve Paxton.

Steve Paxton, one of the central figures in the Post-modern dance movement in America and Europe, in this Paper considers at length and in detail the body and its involvement in Contact Improvisation, the dance form most associated with Paxton. Contact Improvisation has, over the last few years, established itself as an important form of movement both in England and in Europe—due in large measure to Paxton's performances and teaching. Here he discusses the anatomical and emotional activity of the body within this dance form and relates his comments to an understanding of the body in daily life. 28 pp.

### No. 6. Reminiscence Theatre.

Edited by Gordon Langley and  
Bar Kershaw.

Reminiscence Theatre was pioneered by the Fair Old Times Company in hospitals and day centres for the elderly in the West of England in the late 1970's. This Paper is a detailed examination of the principles and techniques which informed the development of Reminiscence Theatre and was compiled by the organisers and participants in that three year project. It is the only available record of a remarkable experiment which has since fostered work of a similar nature in Theatre in Education companies and drama schools around England. 40 pp. 6 illus.

### No. 7. Theatre and the New Cultural Policy of France's Socialist Government.

Marie Shervette.

The new Socialist Government of France under Mitterrand has, since its succession in 1981, taken a radical stance towards the importance of artistic life within society. The emphasis of this Paper is on the effect that this has had, and will have, on the theatre. Special attention is given to questions concerning State subsidies and decentralisation, as well as to the interrelationship between politics and culture as it is understood in France today. These issues are also discussed in interviews with Bernard Sobel, director of Théâtre de Gennevilliers, and Robert Albrach who is director of Theatre and Spectacles at the Ministry of Culture. This Paper is the first full length account to appear in English of this major experiment and was written and compiled during a period of research in Paris by Marie Shervette who teaches the sociology of literature and drama at the University of Sidney. 40 pp.

### No. 8. Vernacular Theatre.

Edited by Richard Allcopp.

The recovery of a 'vernacular' for theatre, a common language of action, has been the concern of a group of theatre practitioners in England called The Department of Public Works. This has been undertaken through the development of a 'theatre of

public spaces' which, under the direction of Peter Kiddie, has been derived from street theatre forms with participation and the sharing of cultural imagery as central tenets of the work. Two projects by the group—*Arcane* and *Les Noces D'Arcane*—commissioned by the festivals of Valmont and La Rochelle in France are discussed in detail and projections for future work in the Bronx, New York, are outlined. The Paper was compiled by Richard Allcopp who has participated in the direction and the work of the group. 40 pp. 15 illus.

### No. 9. On Writing for Performance/Text of Adaptation of Peter Gynl.

Adrian Mitchell.

Adrian Mitchell, adaptor of *Marat/Sade* for the R.S.C., contributor to Peter Brook's *U.S.*, and recently acclaimed for his version of *The Mayor of Zalamea* at the National Theatre, discusses his approach to writing for performance and the investigation of group writing projects. Consideration is given to the poet as performer, and the development of poetry readings, the techniques of group collaboration, particularly with younger participants, ways of shaping material and the wider issues of Free Theatre and the need for a National Music Theatre. Included in this Paper is the previously unpublished complete text of Adrian Mitchell's adaptation of *Peter Gynl* by Ibsen, first produced at the Oxford Playhouse in 1980. 28 pp. + 96 pp.

### No. 10. The Move to Stillness.

Mary Fulkerson.

The American dancer Mary Fulkerson has had wide influence in England and Europe as a teacher and as a performer of her own choreographies. Her work has developed from the Post-modern concern with anatomical and kinetic imagery. This Paper centres upon *Stillness* as a source for such work. It describes how stillness might be worked towards and how it provokes perceptions and imagery which inform the making of choreographies. Also included are notes concerning the composition of particular dances and the making of a film. 28 pp.

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